

Canada's leading film trade paper

CineMag

71/49

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While distributors search for the summer block buster which will take them through til Fall, George Ungar remembers what it was like last year at this time as *Manhattan* hit the streets...

Securities Commissions

Nat'l Film Policy Ready

MONTREAL — The various provincial securities commissions are well on their way to a National Film Policy.

Simultaneous publication of the document which follows will be made in all jurisdictions which have weekly or monthly bulletins. Public debate and comment will be welcomed by the commissions until Sept. 1, at which time a drafting committee will prepare a final version of the policy for acceptance by the administrators of the provincial commissions at their October meeting.

The commissions' thrust is two-fold. They endeavor to increase responsibility to the investors, both in terms of accountability and in terms of revenue allocations. Second, they clarify aspects of disclosure which will

spell out a producer's interest in any given project above and beyond the fees earned for his activities as a producer.

Commenting that the Canadian film industry "has yet to demonstrate a track record of financially successful films," the commissions state that they have "adopted policies which emphasize maximization of the flow of revenue to investors at the expense of some business flexibility."

Producers will feel the loss of flexibility most acutely in the policies which touch on profit points; gross participation points to actors and others from box office receipts or distributor's receipts "are strongly discouraged." The producer's gross also comes in for some stringent measures and

must "flow to investors until the full amount of the budget is recouped," then may pay off advances made by a completion guarantor and pay deferred fees, and finally must be divided 50%-50% with investors ever after. Profit points to actors, creative personnel or interim financiers must be paid "from the 50% of producer's gross flowing to the promoter or producer."

The Commissions state that prospectuses "must serve an educational role as well as a strictly disclosure-orientated one." To this end, there is a long list of items which must be included in all public offerings.

For their part, the commissions have drafted a policy which is written in simple English and is

(cont. on p. 2)

INSIDE

CFDC Still Unsettled No Decision On Horizon

To the surprise of many, the Secretary of State has not moved swiftly to find a permanent replacement for Michael McCabe, who resigned as head of the Canadian Film Development Corp. in early May. Staff resignations continue, work piles up and delays have set in. Wags are predicting that things will get worse before they get better and that a permanent head man may not be appointed until the Fall. See pages 3, 7.

D.O.C. Rounds Up Illegals

Echoes of a western round-up are in the air as the Department of Communications goes after 150-odd known unlicensed antenna operators. The DOC will be gathering evidence on illicit programming for the CRTC which may, in turn, retaliate. Details on page 9.

Opinion Due Soon On Re-Selling Units

Last year, in the rush to close public offerings on time, many interim financiers were left to buy out unsold units in feature films. In some cases, an extension of selling time was obtained, and a secondary offering was made. Now the securities commissions must rule on the nature of secondary distributions — the re-selling of those units picked up to close the public offering by financiers. Is the capital cost allowance still applicable to the second sale? See page 3.

CineMag

every two weeks,
to bring you the news

Film Policy

(cont. from p. 1)

within the reach of the layman. Perhaps they should insist that all public offerings be as simply written.

The full text of the National Film Policy as proposed by provincial jurisdictions of Securities Commissions of Canada follows on pages 10-12.

The document includes an introduction, followed by chapters on accountability of promoters to investors, and structuring of the offering. The latter subject includes chapters on production, distribution and revenue allocations.

APFQ Nixs NFB Co-Production Plan

MONTREAL — For the moment, the oft touted co-production agreement between Quebec's producers and three public agencies is off. At its June 25 meeting, the Association des producteurs de films du Québec (APFQ) said 'thanks, but no thanks' to the National Film Board of Canada — and by extension, to the Canadian Film Development Corp. and the Institut Québécois du cinéma.

François Floquet, out-going president of the APFQ, explained to CineMag that the producers refused (53% against 47%) to accept the preliminary agreement of intention which some of its

representatives had signed with the deputy commissioner of the NFB at the Cannes fest.

Although Floquet, personally, is in favor of an open door policy with the NFB, he reported that the members of the APFQ insist on taking the initiative in any agreement with the Board.

"We are too strong now for the NFB to impose its will upon us. For years, when we could have used the help, the Board ignored us. Now that its very survival depends upon the private sector, we want to make sure that it's an equal partnership."

The discussion at the APFQ meeting was reportedly lively and

frank. The decision has caused no schism within the association.

The producers were especially put out by the published reports which have filled the Canadian and foreign press about the co-production agreement.

Were the proposal to be accepted, the Board would make six features in co-production with three producers from the private sector. In each instance, a producer would initiate one project, and then work with the NFB on a project of its choosing. In all cases, all projects would have to be acceptable to all parties. The NFB was to contribute services, and additional aid was guaranteed by the CFDC and the IQC.

The straw which broke the camel's back was a report in La Presse June 21, quoting Jean-Marc Garand, head of French production at the NFB. Not only was Garand quoted as saying that the agreement was in effect, he went on to say that an agreement in the feature area might well lead to agreements concerning documentaries and other types of films. As the private producers have no desire to see the NFB "invade" what territory they have won from it over the years, opposition was heated.

The La Presse article cited *Les beaux souvenirs*, currently in production at the NFB, as the first feature to be made under the agreement. The film is directed by Francis Mankiewicz and written by Réjean Ducharme. The two first worked together for Les Productions Prisma where they made *Les bons débarras*. (Ironically, the president of Prisma, Claude Godbout, has just been elected president of the APFQ.)

The passage of the director and writer from the private sector to the NFB is just one example private producers point to when they wish to illustrate their contention that talent now flows from the private sector to the Board. There is no question but that the producers feel themselves to be in a position of strength.

And then, there is the long history of the relations between the Board and the private sector.

"Our battles with the NFB go back 25 years. There's a lot of old bitterness which surfaces in discussions like the one we had," states Floquet.

No doubt, the idea of co-producing films of cultural importance, in French, with the NFB, is not dead. But negotiations will be long, and serious, and hard won if the National Film Board wants to win over the members of the APFQ.

Freda Flickers

NEW YORK — CineMag has lost a writer, but the world has gained a novelist.

So reports Freda Garmaise, who has just sold her first book to Simon and Shuster for an October publishing date, and who is well into her second. Garmaise's "Flickers" column has been a regular feature of CineMag for the past year.

For those who have heard her broadcast in Montreal or on CBC's Morningside, what could make autumn anticipation keener than the thought of Freda, doing the 'talk shows' in support of her novel.

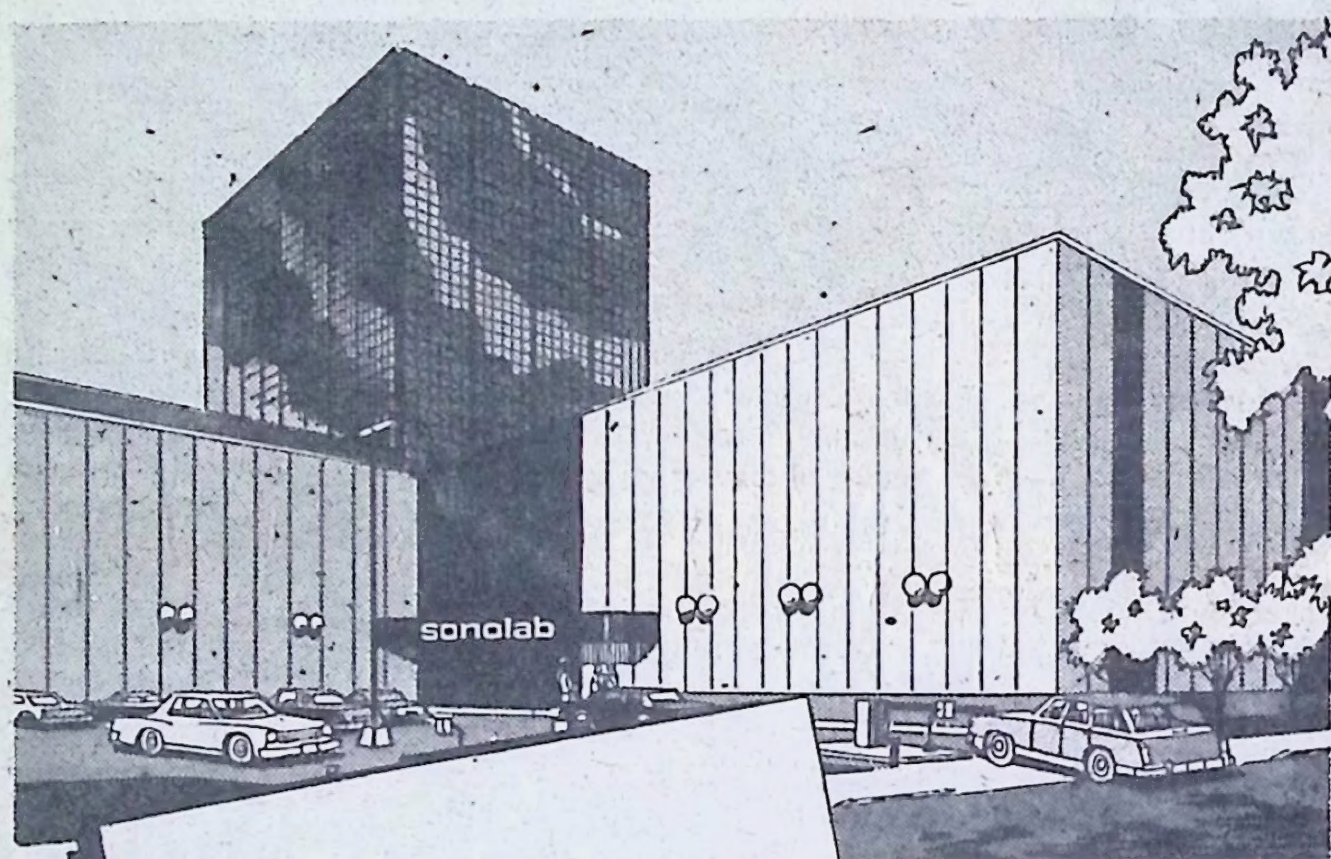
Moving On . . . Moving In

TORONTO — Gary Lamphier is leaving his post at CineMag to try his hand at some serious film writing. Seems exposure to the industry breeds contagion.

We are happy to welcome Stephen Cole to CineMag's Portland St. office in Toronto. As staff reporter, Cole will be covering the scene as film production picks

up and heads into a (normally) frenetic autumn season. He will be on hand as Canadian films find their way in record numbers to the screens of Canadian theatres next Fall.

We take this opportunity to thank Gary Lamphier for his diligent work over the last year and a half, and to wish him well.



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Independent Firm To Get Sales Figures For CFDC

MONTREAL — There will be no official news of sales at Cannes coming from the Canadian Film Development Corp. this year. "We've simply abdicated this year. But it will never happen again," reports acting director Pierre Thibault.

The CFDC is presently negotiating a contract with an independent accounting firm to draw up a plan by which it can furnish regular and accurate information on sales of Canadian films to the press, the public and the investors. "We have the support of the producers' associations on this, but we don't want the information coming from them. It will come from the CFDC which has more credibility. The information will be gathered by an independent

firm, and the information will be exact."

Thibault reports that he has spoken both to producers and distributors about making information available, and that there is widespread support within the industry for such a measure. Although the CFDC has a contractual right to information concerning the films in which it participates, he expects producers of non-CFDC funded films to cooperate as well. "They understand now that it's in their interest to have accurate information," he says.

While stating that it was premature to name the company involved, he did say that it was a Montreal firm with an office in Toronto, and that it already rep-

resents both producers and distributors. "We don't have to teach them how the industry works," he commented.

From the information at his disposal after this year's Cannes fest, Thibault estimates that \$7 million of firm sales were made. The total of outstanding offers is about \$6 million, adding up to a possible (but improbable — given the conditions contained in many of the offers) total sale of \$13 million.

Asked how this figure compared to last year's, Thibault stated that, to the best of his knowledge, \$7 million of hard sales were made at the fest in 1979 with another \$7 million of conditional offers extended. The crucial difference between the two festivals was simply that no pre-sales of projected films were made this year whereas many films were pre-sold last year.

Thibault declined to comment on how the \$14 million figure from last year became inflated to \$23 million in all reports which followed the festival.

"Then again, you can't use the Cannes figure anymore. Many producers claim that sales are down at Cannes because they are selling their films all year 'round, and don't need the festival now as they did before," he continued.

Drum Beats Uncut In Sask

REGINA — The *Tin Drum* was passed uncut by the Saskatchewan Classification Board, Friday, July 4. The West German film was given a restricted rating. The Ontario Board of Censors is demanding three cuts before the film is to be shown in that province. Ironically, the only portions of *The Tin Drum* to be seen in Ontario are the controversial three scenes the board demands to be cut. CITY-TV, a Toronto television station, telecast the scenes in a news story on the film.

QSC Awaits Opinion On Re-Sale Of Units, CCA

MONTREAL — Before the end of the month, the Quebec Securities Commission should have a legal opinion on the tax status of a secondary distribution of film units. The opinion and subsequent rulings by the QSC will influence importantly the enthusiasm of brokers and interim financiers for picking up unsold units and, consequently, for backing this year's projects.

Last year, many public offerings failed to sell out to the public, and the remaining units were bought by brokers and interim financiers. In several cases, a modified prospectus led to a secondary offering, and the remaining units were sold during an extended period. Buyers of the secondary offering were eligible for the 100% capital cost allowance, just as buyers of the first had been.

A secondary distribution is different from a secondary offering

in that it is not a simple extension of the selling time of the units the first time around. A secondary distribution is called for when the person who bought out the first offering then decides to resell those units. If the number of units to be sold is minor, the securities commission might not become involved, reports QSC's Paul-R. Lusignan. But if the number of units is important, then the seller must register again with the commission, and file new papers. Whether or not the buyer of units during a secondary distribution is also eligible for the CCA is the crucial question.

Last year, unsold units were absorbed by a film's backers so as to close the offering on time and not jeopardize the deal. Should they now be unable to resell these units as a tax shelter, they may be understandably reticent to put themselves in a similar situation this year.

Holiday Mood Keeps Ottawa's Screens Dark

OTTAWA — Ottawa movie theatres, closed since the May 25 lockout, will probably remain shut down until at least September, because the theatre chains and projectionists want the summer off, says a local projectionist.

"The theatre chains (Famous Players, Odeon and 20th Century) are coming into their low season. People are off on holidays... up at the cottage. When the Ex (the August Ottawa Exhibition) comes you can forget it. Theatres have been looking for an excuse to close down during the Ex for years," says the projectionist, who asked to remain nameless, "because it would be tough for me if the guys down at the union found out I was talking."

"The chains won't be losing the money people seem to think they will," he says. "They'll only have to keep a manager on salary and probably farm out the assistant manager for summer relief work somewhere in the country. They'll let go the casuals. Operating costs won't be that high."

The projectionist says the chains made their big mistake in locking out the projectionists instead of letting them strike.

"Boy, they (the chains) really sold the farm on that one. If they wait for the boys to strike (the chains locked the projectionists out five hours before they intended to strike), they (the projectionists) have to go out on the picket line in the hot summer. Plus, they draw strike pay. But because the projectionists are locked out, they can collect unemployment insurance benefits," the projectionist says. Unemployment insurance benefits would give the projectionists 60 per cent of their normal salary, substantially more than they would have received with strike pay.

The prospect of going on unemployment insurance for the summer is hardly a grim prospect, the projectionist says. "You can bet a lot of those boys will be

cashing in their UIC cheques right up at the cottage."

So both parties, according to the projectionist, are looking forward to the coming months as a vacation. The two parties are so uninterested in resolving their dispute, he says, that "so far as I know neither party has talked to each other since the lockout began (May 25)."

The major issues in the projectionists' dispute are reduction of projectionists and the cutting of workers' hours. But the reason for the lockout, the projectionist says, is a personality conflict between the projectionists' business agent, Jack Harris, and Myer Axler, the management representative from 20th Century.

"My own personal opinion is that if it was just between Famous Players, Odeon and the union, there wouldn't have been a lockout. The whole thing is as much a personality clash between Harris and Axler as anything else. Boy, you should see it when those two go into a negotiating room. The fur is up and the sparks are flying."

When the projectionists were first locked out, Harris said, "I hope we're locked out until Christmas. They locked us out. Let them suffer." A Christmas resolution isn't out of the question, the projectionist says. Neither group is in a hurry to go to the bargaining table. As well as closing down in a slow season, the chains' lockout of the projectionists serves as a notice to projectionists elsewhere in Ontario (many of whom have been without a contract since 1978) that the chains are prepared to play tough.

And the chains know that they won't lose much money by not showing the current blockbusters, *The Empire Strikes Back* and *The Shining* this summer. Those movies will make money at the box office when they're finally shown here in October, or November, or December.

Short CFDC List To Fox Decision Waits Til Fall?

MONTREAL — Reliable sources report that the president of the Canadian Film Development Corp., Michel Vennat, has furnished a short list of three names to Secretary of State Francis Fox for consideration as executive director of the corporation. The list was reportedly submitted in mid-June.

The source reports that those who are familiar with the workings of the federal government and the nomination process believe that no nomination may be forthcoming until the Fall unless industry pressure is brought to bear to hasten the process.

Meanwhile, important staff positions and board positions at the CFDC remain vacant. Asked when the CFDC staff might be brought up to full strength, acting director Pierre Thibault commented, "It's hard to hire someone when the person doesn't yet know for whom he'll be working."

We're talking with a lot of people, but the decision about the director will have to come first."

Despite the short staff, Thibault reports that he is working to tighten accountability at the CFDC and to improve on the agency's statistics. An in-house study done earlier showed the need for tighter control, he says. Presently, the CFDC is evaluating 78 projects (12 French films, 66 English) for possible funding in the current year.

DEC Lites North

TORONTO — DEC Films of Toronto announces the release of *Northern Lights*, a film by John Hanson and Rob Nilsson. Pic opens at the Festival Cinema July 18. *Northern Lights* was the winner of the 1979 Camera d'or award (for best first feature) at the Cannes Film Festival.

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Stats Show Ontario Censors Cut Less Than Before: 16mm Films Up

TORONTO — Ironically, while Ontario's Board of Censors continues to draw criticism from all corners for demanding cuts in *The Tin Drum*, figures released from the annual report of board chairman Don Sims show that, in the period April 1979 to March 1980, fewer eliminations were required in features than in any year since 1972-73.

The board examined 844 35mm films in the past year, and only 113 were modified. This represents a significant drop from

the previous year's 146, and from the 185 films clipped in 1977-78, before the Board's banning of Louis Malle's *Pretty Baby* brought it under increasing public scrutiny. 80 films were rated for General audiences, 444 were classified as Adult, and 316 were Restricted. Four films were not approved.

In spite of the reputation of the Censor Board as a conservative panel, only 37% of the films passed were not open to all audiences.

Perhaps the most interesting

figure, though, were with regard to 16mm films. In sharp contrast to the 271 films examined in 1978-79, the board looked at 490 features in the past year, an increase of over 55%. This dramatic increase is almost completely accounted for by the increased demand for the smaller gauge film created by the opening of Cineplex in Toronto, and is certain to increase as the Taylor-Drabinsky interests expand. The 16mm films were rated as follows: 162 General, 218 Adult, 110 Restricted. 28 films were cut, and none were rejected.

Call'em

by Linda Shapiro

People, People, People

It seems that it takes three men to fill the microphone of award-winning broadcaster **Barbara Frum** on CBC's "As It Happens" while she goes on vacation. The winsome threesome includes **Peter Gzowski**, **Don North** and **Charles Lynch**.

Among the 64 recipients of the Order of Canada are actor **Don Harron**, ballerina **Lois Smith**, publisher **Mel Hurtig**, CRTC member **Jean-Louis Gagnon** and **Roger Doucet** who sings the anthems at the Montreal Forum and starred in "The Performer" which won a special jury prize for Canada at Cannes this year. . . la, la, la.

Anybody out there remember the Half Beat circa 1961 or the Penny Farthing circa 1962? **John McHugh**, Toronto's coffee house entrepreneur who also owns the charming New Yorker Coffee House circa 1978, has been responsible for putting caffeine into the veins of everyone ranging from beatniks to punks. He's just purchased the Cafe Charles on Yonge Street and so the bean continues.

Help Wanted!

G. Gordon Liddy is a former district attorney, a convicted Watergate conspirator, author of the book "Will" in which he expresses no regrets about his role in Watergate, states that he was ready to kill columnist **Jack Anderson**, former friend **Howard Hunt** and co-conspirator **John Dean** and expounds the deleterious end-justifies-the-means philosophy. Wheww... quite a resume for a man who will be reporting regularly on CBC's Morningside from the Republican and Democratic conventions during the summer and from the U.S. presidential campaign trail in the fall. For seven appearances, he'll receive about \$1,000. Wonder if Morningside will be hiring **Idi Amin** to be their public relations consultant? It appears that Amin's got all the personal and professional qualifications that the show's producers are looking for.

Dancing Feet

At the National Ballet School's graduation ceremonies, four outstanding students were given special awards. These included **Karen Penny**, **Nathalie Caris**, **Donald Acevedo** and **Tony Randazzo**. After the presentations, principal dancer **Nadia Potts** delivered a speech full of reminiscences, advice and thoughts about the world of professional dance. She admitted that after 20 years of dancing, she still can't do a perfect plié — despite the fact that she does about 4,000 per year. What makes dance so exciting, according to Ms. Potts, is that one is always striving to a perfection that one can never attain. Somewhat like making the perfect Canadian film.

Goings On And About

Del Mehes, general manager of Cinema Canada and CineMag hosted a so-long-it's-been-good-to-read-ya party for writer **Gary Lamphier**. After 1 1/2 years of reporting on the in and out takes of the Canadian Film Industry, Gary is leaving CineMag to work on his own writing projects which include film scripts and feature magazine stories. Replacing Gary will be writer **Stephen Cole** who is a graduate of the Carleton University School of Journalism and the former film editor of the *Ottawa Review*. Seen downing the wine 'n' cheese 'n' dynamite punch with a definite punch of its own were producer **Don Haig**, Canadian Film Digest's **Pat Thompson**, **David Holiff** manager of comedian **Howie Mandel**, NFB's **John Boundy**, CCFM's **John Sharkey**, Universal's **Alma Lee**, CFT's **Ted Riley**, ACFC's **Suzanne Depoe**, CBC publicist **Janice Kay**, **John Foster** of the *Movie Works Weekly*, director **Peter Bryant**, actor/writer **Jim Henshaw**, Astra Film's **Jim Murphy**, **Jane Gutteridge** director of the Canadian Filmmakers Distribution Centre.

And In Conclusion:

The new lyrics for our new official national anthem, cleverly called *O Canada*, describe "stalwart sons and gentle maidens rising." Thought the only rising thing in Canada was prices.



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Production Notes

Melancholy Melanie Moves South

TORONTO — **Melanie** finished its one month Toronto shoot with a game of musical directors' chairs that has resulted in two grievances to the Directors' Guild.

The Simcom production, starring Burton Cummings and Paul Sorvino, ran into trouble Monday, June 23, when director Rex Bromfield and assistant director, Ken Goch were fired.

Producer Peter Simpson went behind the camera the next day. Don Buchbaum was hired to replace Goch.

But by Wednesday, Bromfield was re-hired as director. The hirings and firings, however, were not over yet. Wednesday night, Buchbaum was fired after less than a day's work. A new assistant director, Martin Walters, was hired.

Before **Melanie** wrapped its Toronto shoot, July 4 and broke camp for Los Angeles, Goch and Buchbaum had filed separate grievances with the Directors' Guild. None of the principles in the dispute would comment on the whirlwind of firings while the grievance hearings are pending.

After a grievance has been filed, the first step is for a delegate from both the directors' and producers' associations to meet in an attempt to resolve the matter. If that fails, the grievance is sent to a committee made up of three producers' and three directors' guild members. If that group fails to reach a settlement, the matter goes to arbitration.

There were 18 grievances filed with the Toronto-based Directors' Guild last year.

Trent Misdeals From Spain To Toronto

TORONTO — After five weeks shooting in Spain, the Quadrant/MLI feature **Misdeal**, has begun lensing in Toronto. The contemporary-adventure, budgeted at \$3.5 million, stars John Heard, Levon Helm, Alberta Watson, Stephen McHattie, and John Rhys-Davies. Directed by John Trent, **Misdeal** will continue shooting in the Toronto area until August 1, 1980.

Yorkton Files For Grey Fox

TORONTO — Preliminary prospectus for Mercury Pictures' **The Grey Fox** has been filed with the Ontario Securities Commission. The \$3.5 million pic, to be directed by Phil Borsos and pro-

duced by Peter O'Brian, is skedded to roll this fall. The financial package calls for issuance of 696 units, valued at \$5,000 each. Preliminary was filed June 20.

Yorkton Securities Inc. is listed as selling agent for the offering. Borsos, nominated for an Academy Award for his short, **Nails**, has signed Harry Dean Stanton (**Alien**) to play the lead.

NFB Floats Down River With Cousteau Et Al

TORONTO — The National Film Board and the Cousteau Society have concluded negotiations for co-production of a film exploring Canada's east coast and the St. Lawrence River — from the Gulf to the Great Lakes.

Filming has begun at Halifax and will concentrate on the underwater flora and fauna of the St. Lawrence. Per the NFB, the two-hour film should be ready by 1981. World television is already guaranteed.

The NFB crew, comprised of director Jacques Gagné and cameraman Guy Dufaux, will be on board the ship *Calypso* for four months along with members of Cousteau's team. Producer is Jacques Bobet.

Fox Biggest Launch For Terror Train

MONTREAL — Four million dollars will be spent by 20th Century Fox to launch **Terror Train** in 800 theatres in the States next Halloween, reports Astral Bellevue Pathé president Harold Greenberg.

"This is the largest U.S. release ever accorded a Canadian movie," he said, adding that Astral Distribution of Canada plans a simultaneous launch in 75 theatres.

Filmed entirely in and around Montreal, the film stars Ben Johnson, Jamie Lee Curtis, Hart Bochner, David Copperfield, Derek MacKinnon and Sandie Currie.

An Astral Film Productions Ltd./Sandy Howard Pictures Corp. presentation, **Terror Train** was directed by Roger Spottiswoode from a screenplay by Tom Drake, Harold Greenberg and Lamar Card are executive producers.

The film is the third of Astral Bellevue Pathé's 1979 productions to receive major distribution. **Death Ship** is currently being seen on screens in the U.S. and Canada, and will be widely distributed around the world; and Avco Embassy has acquired world-wide distribution rights, except Canada, for **Tulips**, scheduled for fall release. Astral is distributing **Death Ship** and **Tulips**, as well as **Terror Train**, in Canada.

In Transit

Montreal's Astral Bellevue Pathé Ltd., which recently lost production administrative/coordinator **Howard Lipson** to rival house RSL Films, announces appointment of Ian Greenberg to the post of corporate vice-president. He'll be responsible for film/TV distribution, and will coordinate all theatrical and non-theatrical distribution for the firm's subsidiaries, Astral Films Ltd. and Astral Television Films Ltd.

Meanwhile, rumours persist that Astral prez **Mickey Stevenson** is about to leave his post for the production sector. Word from an Astral spokesman is in the negative.

At Paramount, a new face has graced the halls of the ad/pub department. It belongs to **Robin Farb**, brought in to replace the about-to-leave **Deborah Holm**. Mrs. Holm, on staff at the distribbry for the past year, plans an exit at the end of August in preparation for a visit to the maternity ward. She's due in November.

Over at 20th Century-Fox, the year's most widely known 'secret' has finally been dusted off and spirited from the closet. That's right — **Wayne Case** has officially been crowned Canadian gm by the firm's American bosses, many weeks after he actually filled **Vic Beattie's** shoes. "It's probably been the worst-kept secret in the film business," is Case's candid assessment. Beattie's official exit was May 31.

The Association of Canadian Television and Radio Artists (ACTRA), whose reps have been haggling with the producers for a new collective agreement since March 31, announces a new director of national administrative services. **Fred Gurney**, whose background is in accounting, office management and finance, will oversee budget control, data services, personnel policies and union procedures.

New board directors have joined Selkirk Communications, the Canadian firm which held up the Canadian end of the Canada/U.K. co-production, **Bear Island**. **Gordon Henderson**, Q.C. (Ottawa), and **A.D. Peter Stanley** (Vancouver) are the additions, per an announcement by Selkirk prez **J. Stuart MacKay**.

And at Vancouver-based Premier Communications Ltd., the cable industry plum now being sought by Toronto's Canadian Cablesystems Ltd., a marketing v.p. has been appointed, **Gordon Kennedy**, whose work experience to date is primarily in the administrative/marketing end of numerous print and broadcasting concerns, is the new man.

Also in Vancouver, a new assistant has been added to the office of British Columbia film liaison **Justis Greene**. Film graduate **Robyn Britton** assumes the new post.

In Saskatchewan, a new director of that province's film classification board will have taken up residence by the time you read this. He's **Lawrence Hartt**, a vet board member (since '75). Outgoing chief **M.A. Parker** retires after nine years' service.

Ontario Censor Board chairman **Don Sims** also resigned in June. Speculation has pointed to vice-chairman **Mary Brown** as Sims' likely successor, though an announcement has not been officially made as of press time.

Gord Henderson, Q.C., president of the Performing Rights Organization (PRO) of Canada Ltd., announces a couple of changes in recent weeks. **S. Campbell Ritchie**, company v.p. and managing director, has retired from the firm. Coming aboard, on the other hand, is **Dr. Jan Matejcek**, who assumes the role of chief operating officer. Latter appointment takes effect July 1.

A change has also occurred at the office of the Toronto-based Association of Canadian Film Craftspeople (ACFC). Secretary **Joan Krammer** has departed, leaving union members **Diane Parsons** and **Suzanne Benoit** in to pick up the slack. Union chief **Suzanne DePoe** is now seeking a replacement.

Finally, at MCA a new vice president is revealed. **Bob Bramson**, prez of MCA International, announces appointment of **Peter Hughes**, gm of MCA TV (Canada) to the post of v.p., MCA TV International. Hughes' additional status is that of v.p. for MCA Canada Ltd. Hughes will continue to work out of MCA's Toronto office, where MCA recently added **Jeffrey Schlesinger** after the latter completed an earlier stint in New York. Hughes has been with MCA since April, '78.

For a change, changes are reasonably few in the land of the strong and free these past few weeks. United Artists, in fact, is the only major distribbry that announces more than one change. **Bill Stuart** joins UA's New York-based international department as executive assistant to **M. Williams-Jones**, international sales v.p. Stuart formerly toiled Down Under as Australian gm. Second change has **Larry Erbst** joining UA as west coast business affairs veep, after earlier stints with International Creative Management (ICM) and Creative Management Associates.

At Columbia, there's a new national promotion manager for Columbia Pictures. **Marc Bladd**, last of UA's pub department, will be Burbank-based.

Mini-major Avco Embassy taps **Peter Bierstedt** as its new senior v.p. for legal/business affairs, and Walt Disney Productions ups **Bob King** and **Larry Pontius** to v.p. capacities in the firm's new marketing sector.

Of particular interest to Canadian producers is the slightly new corporate lineup at ICM, which has repped numerous Canadian flicks in the past couple of years. The readjusted batting order reads as follows: **Ralph Mann** is new board chairman, replacing **Marvin Josephson**, and **Jeff Berg**, of the firm's coast film department, now handles the presidential reigns. Josephson, meanwhile, retains the lordship (read: board chairman) of ICM parent **Marvin Josephson Associates**, and **Alvin Schulman** also stands pat as MJA prez.

Two obituary notices are filed this issue: for **Hans O. Peters**, 86, five-time art director nominee (**The Picture of Dorian Gray**, **The Red Danube**, **Knights Of The Round Table**, **Lust For Life** and **The Americanization of Emily**); and for **Milburn Stone**, 75, better known as **Gunsmoke's** Doc Adams. In addition to his tough-old-doc routine on the long-running TV western, Stone also had 150 feature credits under his belt.

A final footnote: your faithful Toronto correspondent of these past 16 months, a diligent scrutinizer of this often-inscrutable industry, **Gary L. Lamphier**, hereby notifies one and all that a new, equally diligent correspondent will henceforth carry the CineMag torch. He's **Stephen Cole**, formerly film editor of the *Ottawa Review*, now CineMag's Toronto staff reporter. Cole is a grad of Carleton University's journalism program and a former employee of the Canadian Radio-Television and Telecommunications Commission (CRTC). I wish him, and all of the many fine folks that have made these past months such a beneficial experience for me, best wishes and much success.

G.L.L.

mote from les

by Les Wedman

VANCOUVER — Although he was 50 when he went to work for Metro-Goldwyn-Mayer in Hollywood as a producer, John Houseman didn't launch his acting career on the screen until he was 71, and his portrayal of the starched law professor in *The Paper Chase* earned him an Oscar.

After that he had more acting jobs on TV and in movies than he could handle, and now, at the age of 78, Houseman — born Jacques Haussmann — is in Vancouver in a made-for-TV movie, the \$1.8 million *The Babysitter*, being directed by Peter Medak. It stars William Shatner, migrant Canadian; Stephanie Zimbalist and Patty Duke Astin.

His latest big-screen part is as God's avenging angel in *Wholly Moses!*, in which he destroys New Sodom with fire and brimstone and looks very 20th century and embarrassed while playing the role. Understandable when you realize his credits as director and producer include such Hollywood notables as *The Blue Dahlia* with Veronica Lake and Alan Ladd; *Letter from an Unknown Woman*, starring Joan Fontaine; and the 1952 hit, *The Bad and the Beautiful*, starring Kirk Douglas. From the mid-forties on he turned out a film a year for the next 20 years.

He began his career in the New York theatre. With Orson Welles he established the famed Mercury Theatre, best remembered for its panic-provoking radio show, *War of the Worlds*, in 1937. For the past 12 years he has been head of the drama division of the Juilliard School in New York.

During the McCarthy era and the witch-hunting for communists in Hollywood, Houseman's name was on the list as a member of a subversive organization, Hollywood Writers' Mobilization. But his name most recently showed up in actress Joan Fontaine's autobiography because back in the '40s John Houseman's other extracurricular activity, he admits, was sex.

He doesn't dispute her assessment of him as a satisfying lover and Houseman returns the compliment. She was, he reports, an adorable mistress — childish, sweet smelling, elegant, calculating, sophisticated, lecherous, innocent and faithless. Their

romance lasted just over a year and did not survive a six-month separation when he was in New York and John Fontaine was in Los Angeles. Houseman, in his book, "Front and Centre," writes that he found solace in the arms of two no less desirable but not so celebrated ladies.

When it came to work Houseman knew MGM expected blockbusters from its producers and that's what he attempted to give the studio. He hired Vincente Minnelli to direct *The Bad and the Beautiful*, one of the first movies to be made about movies. Lana Turner played opposite Kirk Douglas.

Her services cost \$10,000 per week for four weeks. Douglas' salary was not revealed but his wardrobe consisted of 73 different items of clothing, all of which he took home with him when shooting ended. He even, recalls Houseman, sent along a bill for \$2.75 for a haircut.

Houseman's next big picture at MGM was *Julius Caesar*, directed by Joseph L. Mankiewicz. Maintaining that American actors could play Shakespeare just as eloquently and effectively as British performers, Houseman, with Mankiewicz edging toward British stage star Paul Scofield for the role of Marc Anthony, had what he calls a mad but brilliant idea — try Marlon Brando for the role. After overcoming Hollywood's disbelief, Houseman arranged that Brando, who refused to make a test, record a speech on tape. It was powerful and flawless and rumors were that Brando had persuaded Laurence Olivier to do the tape for him. Houseman says it's not true and when the picture came out, it wasn't Sir John Gielgud, James Mason or Louis Calhern who got the rave reviews. It was Marlon Brando.

They sneaked the movie in Pomona and Houseman remembers the tabulation of the comment cards audience members were asked to fill out. Seventy-one said the picture was outstanding. Houseman kept one card filled in by a 13-year-old who liked the movie, hated Greer Garson, adored Brando. Asked for the scene that was his favorite, he scrawled "Where Brutes Gets His."

Borsos Bows With 1st Feature

VANCOUVER — Award-winning documentary filmmaker Phil Borsos made Toronto a stopping-off place between Paris and Vancouver to do some casting of Canadian actors in his first feature film, *The Grey Fox*.

That \$3 million production, story of Bill Miner, Canada's first train robber, starts shooting in British Columbia in September. Harry Dean Stanton, one of Hollywood's most versatile character actors, has been signed for the starring role. *The Grey Fox* gets its name from the fact that robber Miner was 60 years old when he pulled his first train job outside Mission, B.C., on Sept. 10, 1904. And he was never caught for the \$7,000 robbery.

Borsos plans an eight-week shoot for his western, filming in

the Merritt-Douglas Lake area, Cranbrook and Fort Steele. The script, originally written by co-producer Barry Healey, has been worked over by Vancouver writer Tom Drake. Christiane Brueyere also contributed and now Borsos himself has been working on the final draft.

The 27-year-old documentary filmmaker with Genie Awards to prove he's the best in Canada, flew to Paris to scout locations for a brief three days of filming there in a sequence vital to the plot. Then he stopped in London to sign a cinematographer, and hopefully a leading lady who'll play the prison warden's daughter who became involved with convict Miner.

Miner was apprehended only

after he'd become a gentleman farmer, a respected 'George Edwards' in B.C.'s interior, who decided he'd replenish his dwindling fortune by robbing another CPR train. That was in 1906 near Kamloops. He and his buddies got \$15, a bottle of liver pills, and were captured six days later. Sentenced to life imprisonment in B.C. Penitentiary, Miner escaped for good. Then he showed up in 1911, nabbed after robbing another train in Georgia. After several more escapes and recapture he died in prison hospital in 1913.

Peter O'Brien, Borsos and Healey are producers. David H. Brady is executive producer. Toronto's Chalmers Adams is the film company's solicitor.

Borsos — he must be Hunga-

rian, says filmmaker John Kemeny, and he is — picked Harry Dean Stanton as principal player of *The Grey Fox* when he saw him as the shepherd, Cal, in *Misouri Breaks* with Jack Nicholson. Ordinarily it would have been classified as a "heavy" part but Stanton refers to it and many others he has done as "antagonist" roles, an antagonist being one who feels he is justified or ignores his guilt, being hellbent on destruction. And when he dies on screen audiences care.

A working actor for 20 years — three times longer than the average actor's career — Stanton's first movie was *Cisco Pike* in 1969. He didn't want the part of a folk rock junkie because he'd played so many druggies and freaks on TV. He got his start as Eliza Doolittle's father in *Pygmalion* at University of Kentucky.

His most recent films include *Alien*, *Wise Blood*, *The Rose*, *Deathwatch*, and *The Black Marble*. His co-starring role in that film brought him some of his most prestigious reviews to date. Phil Borsos, aiming to make an artistic yet commercial success of *The Grey Fox* can qualify as a film will make a full-fledged star of Harry Dean Stanton.

Canadian actors haven't yet been locked up by the director, who insists he's not just hiring so *The Grey Fox* can qualify as a Canadian picture. He recognizes there is real talent in this country and he's going to make full use of it.

APFQ Meets, Elects, Mandates

MONTREAL — A modest general meeting replaced the usual AGM of the Association des producteurs de films du Québec this year. The traditional three day 'congress' may be held in the Fall, but shortage of hotel space in Montreal during the early summer, and disagreements about the appropriateness of holding the confab during the World Film Festival of Montreal in August have made final plans uncertain.

"The first job of the new executive will be to find a permanent general manager," reports outgoing president François Floquet. The APFQ, which now generates revenues of \$90,000 a year, needs a more solid base if it is to continue the volume of work it has undertaken.

New officers elected at the June 25 meeting are as follows: Claude Godbout, president; Joseph Beaubien, v.p. for features; François Champagne, v.p. for documentaries and television; Eric Fournier, v.p. for commercials; Jacques Amann, secretary-treasurer; and directors Michael Spencer and François Floquet.

Godbout, one of the founders of Les Productions Prisma, has produced many features, among them Michel Brault's *Les ordres*, Diane Létourneau's *Les servantes du bon Dieu*, and Francis Mankiewicz's *Les bons débaras*.

Elsewhere in APFQ news, the Feature Film Committee has spun off a committee to deal with public relations and the press. Headed by Pierre David, the committee hopes to counterbalance the negative effects on the industry which recent press reports have caused, reports association sources.

Yorkton Fest Gets Permanent Home-D.H. Dean

YORKTON — The Yorkton International Film Festival is the first of Canada's festivals to have its own, permanent home.

A \$500,000 donation has been made from the estate of Godfrey D. H. Dean for the construction of a cultural centre to house the Yorkton Art Centre, the Yorkton International Film Festival and the Yorkton Music Festival Association. The gift was made by Dean's widow, Mrs. Janette Dean.

Architect Brian Jamieson is working on a proposal for the building which will be submitted to the Yorkton City Council for approval. Tentative plans call for a two-story building with about 6,000 square feet of space.

Dean was born in Rama, and educated in Yorkton. He later moved to Vancouver where he was president of Vulcan Automotive Equipment Ltd. and Industrial Engines Ltd. He died in 1978.

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Admin. Head Leaves CFDC; Staff Shorter

MONTREAL — On July 1, the Chief of Administration at the Canadian Film Development Corp., Jacques Dick, resigned, having informed the CFDC of his intention to do so several months earlier.

The desperate CFDC staff shortages, so evident following the resignations of assistant deputies Sam Freeman and Richard Woods last spring, and of Armand Cournoyer and Pete Legault earlier, are even more grave today. Dick's assistant left in mid-June. None of the senior staff has been replaced and, despite the appointment of Ian McDougall in Toronto as project analyst, the corporation is having difficulty coping with day to day functions.

Acting director Pierre Thi-beault — for the moment, doing his own job as top man in charge of distribution and French production — is also filling in many of the vacant staff positions: a seemingly impossible job.

In the first week of July, the Association des Producteurs de Films du Québec called the CFDC with a formal complaint about the slowness with which the

corporation is functioning. As one producer said, "The trouble is not in getting through to Thi-beault, or in getting a decision about a project. There's just no one at the CFDC to do the work, to write the contracts." The bogging down of the system has led to delayed contracts and slow payments of promised monies.

At the Cannes festival, CFDC chairman Michel Vennat, promised to move swiftly to stabilize the corporation, and fill the vacancy left at the top by the resignation of executive director Michael McCabe. Although rumors dated the nomination of a new director, first on June 15 and then on July 15, producers are beginning to bet that nothing will be forthcoming until the Fall.

Even the CFDC board is short of members. Three posts on the seven member board are vacant. Last winter, the Conservatives had picked nominees to fill the posts, but the government was brought down before then Secretary of State David MacDonald could make the nominations public. The present Secretary of State Francis Fox has made no move to fill the positions.

For many, the seeming disintegration of the CFDC is a painful thing to watch. Little is left today of the agency which once received praise from the auditor general's office as one of the most

tightly run agencies in the public domain.

Neither does an employee leave such an agency without deep feelings. "You can't cut out 12 years of your life without it

leaving a scar," says Dick. Meanwhile, he doesn't know what the next job will hold. Although many have been offered, he has not yet found time to make a decision.

Teacher Making Rounds In U.S.: Good Response

MONTREAL — And now for the good news. **Why Shoot the Teacher** is on the screens and doing well in the States.

Kevin Thomas of the Los Angeles Times writes "Why Shoot" is easily director Silvio Narizzano's best film since **Georgy Girl**. Of the leads, Bud Cort and Samantha Eggar, he says, neither "had done a theatrical film for several years prior to **Why Shoot**, but both have been busy since." The film has been crucial to both the director and the stars.

William Arnold of Seattle calls it the "best directed film to come out of the New Canadian Cinema thus far" and wonders "why the film couldn't find a distributor for nearly three years. It is exactly the kind of rich, rewarding and unpretentious linear movie that audiences love — and critics love to recommend."

Why Shoot the Teacher is a lesson in perseverance. It is also the story of careful, sensitive distribution.

Stan Greenburg of Quartet Distribution in New York is the man who believed in the film enough to keep asking for it, reports Narizzano. Initial reluctance to go with the indie U.S. distributor was worn down, says Narizzano, and now, four years after the shoot, the film is moving slowly around the States, headed for New York City in October.

It is presently in its 12th week at the Royal Theatre in Los Angeles and "has a guarantee of at least 4 more weeks," says Narizzano. It has held from 8 to 10 weeks in San Francisco, Berkley, Portland, Denver, New Orleans, Boston, Philadelphia, Washing-

ton and San Diego. In the main, it plays well in smaller, 500 seat theatres. It rates 42 on Variety's June 25 list of top grossing films with a reported take, after 5 weeks, of \$122,785.

TORONTO — **Why Shoot the Teacher** has finally come to TV-land. The critically-acclaimed '77 Canadian feature telecasts for the first time August 4 on the CTV web.

Based on the best-selling book by Max Braithwaite, the pic has grossed \$1.8 million in Canada since its release.

Film Prices Drop Sales Ahead

TORONTO — The price of 16mm and 35mm film has dropped 20 per cent recently as result of decreasing world prices for silver.

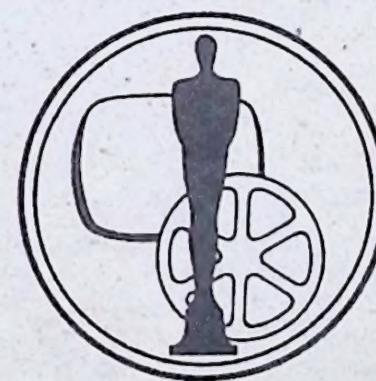
Silver is the key ingredient in the production of film stock. The price of silver rose dramatically from \$5.40 per ounce in 1978 to a high of \$55.00 an ounce in January. Film prices rose accordingly, with price increases from 25 to 45 per cent last year. But the spring drop of silver prices has resulted in a roll back in the cost of film. The price of film is still, however, substantially higher than it was a year ago, before the big price increases in silver.

A spokesman for Kodak, the world's largest film stock producer, says sales were not adversely affected by last year's increased prices. He says sales now are ahead of schedule.



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Internat'l Trio Backs Shebib In Pic

MONTREAL — Jerry Raibourn looks like Princeton, class of '57, and that's what he was. But he sounds like Canadian producer, class of '80, and that's what he hopes to become. Raibourn, like others who have come from abroad to make films in Canada, hopes that finally, he will be able to make some of his long cherished projects a reality.

Teaming up with Pieter Kroonenburg and David Patterson, Raibourn is founding a production company which, for the moment, is called Sunrise Productions Inc. — not to be confused with Paul Saltzman's company of the same name. Raibourn is looking for a new name already, and Rising Star is one of the possibilities.

Together, the three men have announced an ambitious production schedule. Principal photography on Don Shebib's *Heartache* (formerly called *Bottle Factory*) should begin Sept. 26. That project marks the first time Shebib will direct his own script (co-written by Terence Heffernan) since *Second Wind*.

Later this year or early in 1981, two other projects should be ready to go: Just Jaeckin's second Canadian co-production *Paradise Club* and *The Edge*.

Raibourn first came to Montreal last fall. He had been stationed in Europe since 1966 where he was bureau chief for the ad agency J. Walter Thompson, first in Brussels and then in Paris. Kroonenburg was then head of film production for the agency in Paris. The two men became partners four years ago, working on a project called *The Edge*.

Dutch-born Kroonenburg was first into the Canadian scene, reports Raibourn. He served as producer on the Franco-Canadian production *Girls* by Just Jaeckin and then as line-producer on *The Lucky Star* by Max Fischer. Claude Léger was the Canadian producer of both films. Kroonenburg invited Raibourn to Canada, and together, they began to look for a Canadian partner.

"We didn't want to go with an established producer of features.

They didn't need us. We were looking for someone who, like us, wanted to try some new things," says Raibourn. They found their Canadian partner in David Patterson, president of Télécine, a large, Montreal-based commercial production house.

"Patterson has never initiated a feature himself," reports Raibourn, "but his company provided production services to Cinévidéo on *Jigsaw*, and *Violette Nozière*, and Dave is one of the best administrators around."

For his part, Raibourn's background is heavy in marketing analysis rather than actual production. In the late fifties, working for Sindlinger and Co., Raibourn was involved with all the Majors in New York as they battled their way out of the slump created by television. "I'd like to think that I know what audiences want, who responds to what. There are certain things that are indigenous to people, the world over. If you're going to make international pictures, you have to know what those things are."

Raibourn is understandably touchy about the reasons which bring him to Canada. "I've been called a carpetbagger, and I'm sensitive." He mentions that fact that his partner Kroonenburg was already in Montreal, that prices are cheaper than in the States, and that one has to work in English if he is going to make an international film.

"The tax shelter is an enticement," he goes on, "but it's not what it used to be. I've heard about all the easy money, but those days are gone now. The dealers and interim financiers are closing the doors." Commenting on the "new ball game," Raibourn echoes other producers when he says that only a sound story with the right elements can make a film succeed. "And if you have the right elements, you can raise money anywhere."

Scouting out the Canadian scene, Raibourn wanted to meet Canada's best directors, and was referred to Shebib among others. When a comedy which the pro-

ducers had in their line-up fell through, they went back to him and added *Heartache* to their line-up.

The film is pegged at \$5 million, should be a "slick, up-beat comedy" and, for the moment, will be financed through a public prospectus. "I have reason to believe that a major studio may be interested," says Raibourn. "If that interest materializes, then the film may not need to go public after all."

Already, the project has received the backing of the Canadian Film Development Corp., says Raibourn. Not bad work for an American who has only been in town for a few months.

Empire Strikes Again

TORONTO — The *Empire Strikes Back* continues to maintain a torrid pace at theatre box offices.

George Lucas' *Star Wars* sequel bounded over the \$1.9 million mark after 29 days in only eight theatres across Canada. And the film has just opened in an additional 50 houses whose grosses are not reflected in the above total.

20th Century-Fox Canadian gm. Wayne Case, says the June 20-22 weekend, which also sees the national preem of *Brubaker* (starring Robert Redford), "could be the biggest weekend in Fox's history." *Empire* will eventually play some 75-80 dates over the summer

months, says Fox.

The \$1.9 million total shows consistent weekly figures. Case earlier reported that the pic's first tour of duty drew \$500,000 in business; second week saw \$475,000 pass through the till; and the subsequent weekend total was \$224,913. Which means that the film has done about \$700,000 worth of business during the past (June 8-19) 11 days. Pic opened May 21 at eight Famous Players and one Odeon house, including Famous' University Theatre in Toronto.

Case says attendance records were set at the University during the first week of playoff.

Trade Winds

LOS ANGELES — Doug McGrath's travels down the road didn't end in Toronto. The Canadian actor now makes his home in L.A., where he's hustling roles for both TV and film Stateside and in Canada. McGrath's most recent appearance is in Clint Eastwood's *Bronco Billy*, a Warner's release which bowed in Canadian houses July 11.

MOSCOW — British agents have been making music together — long distance. That's the contention of a Soviet newspaper, *Sovietskaya Rossiya*, which reports that the BBC has covertly included spy codes via "phrases and tunes" in foreign broadcasts. Per a Reuters report, the Soviets claim (British PM) Margaret Thatcher's call for increased programming to Eastern Europe is part of an attempt to incite "ideological subversion against the Socialist world."

HOLLYWOOD — National Independent Theatre Exhibitors (NITE) is losing prez Tom Patterson, whose resignation (and consequent decision not to join the board of the rival National Association of Theatre Owners — NATO) jeopardizes a proposed amalgamation of the two groups. Patterson cited NATO president A. Alan Friedberg's ruling not to grant NITE members committee positions, along with the latter's refusal to grant NITE regional units as contributing factors. In departing, Patterson says the door is now open to NITE to act on three options: either proceed with amalgamation, reactivate NITE, or merge with NATO while forfeiting NITE's identity. Patterson also reminded his fellow board members that the Theatre Owners Film Cooperative (TOFCO) remains a key to the future survival of small distributors, whose access to screens has been squeezed by the majors.

NEW YORK — Ontario Censors pointed to "precedent" as the key factor in their decision to call for cuts to the Academy-Award winning film, *The Tin Drum*. Board members say child exploitation is an incontrovertible no-no, and are therefore hesitant to pass a film involving a child in sexual acts. All of which should set the stage for yet another bout with censorship, Ontario style, when Columbia's *The Blue Lagoon* arrives next month. The R-rated film, based on H.D. Stacpoole's 1908 novel, is reportedly frank in its approach to the relationship between two shipwrecked teens — played by Brooke (Pretty Baby) Shields and Christopher Atkins. "Watching kids growing up around me so quickly," producer/director Randal Kleiser is quoted as saying, "finding things out for themselves; I wanted the film to show their freedom and naturalness." Among scenes cut by the distributor was a close-up of Shields giving birth.

NEW YORK — "A largely inept stab at goof-ball humour," is only one of the nasty things *Variety* (June 11) had to say about Les Rose's new film, *Hog Wild*. The review said the film, produced by Claude Héroux, with CFDC funding, "ranks towards the bottom of the barrel," and concluded *Hog Wild*, "may have a modest potential in ozoners and less selective hardtops hungry for filler." *Variety* had better things to say about Chris Makepeace (the blond tyke in *Meatballs*) for his starring role in *My Bodyguard*: "Makepeace is superb as the slightly built kid coming anew to a Chicago high school dominated by gang leader Matt Dillon (Kristy McNicol's love interest in *Little Darlings*)." The review said the film could be another *Breaking Away*.

RIO DE JANEIRO — Handsome? Willing to travel (sometimes by swinging vine)? Then Bo (10) Derek wants you. Derek is in Brazil with her husband, John Derek, looking for a location for their new film, *Tarzan, the Ape Man — Me Jane*. They're also looking for someone to fill Johnny Weismuller's loin cloth to play Tarzan. John Derek, the film's co-producer and director, says a candidate needn't be a good actor, or even be able to speak English. But he must be handsome. PARIS — A new Franco-Canadian

co-production, *La Traversée de la Pacific*, is scheduled to go into production in Canada this summer. The film, which will be shot with French and English soundtracks, will be directed by Fernando Arrabal, an exiled Spanish playwright who lives in France and writes in French. The film, which is aimed at a general audience, is a fantasy about a brother and a sister who befriend a young Vietnamese refugee, find an abandoned railroad engine and embark on a journey to Vietnam to find the refugee's mother.

BILOXI, MISSISSIPPI — An increasing number of productions, both indies and studio-financed, shrinking admission totals, inflated budgets and negative costs — all have conspired to reduce the prospects for recoupment by investors in today's marketplace. So says Motion Picture Association of America (MPAA) prez Jack Valenti who argues that exhibs on the anti-blind bidding bandwagon are writing their own epitaph by making life even more difficult for besieged producers and distributors. Though b.o. totals are up two per cent over last year, Valenti points out that inflated ticket prices have hid the fact that actual patronage is down. Unless exhibs make peace with the production/distribution sectors, Valenti predicts "a fractured, tortured marketplace out of control and out of focus."

Lights Off As Lumiere Shuts

TORONTO — Cinema Lumiere, one of Toronto's longest running repertory movie houses, closed June 27.

Stephen Baker, the theatre's owner and manager for the last five years, says the closing was for mostly personal reasons. "It was economically borderline and therefore required total dedication. Considering everything, I felt it was time to make a change."

Baker says he intends on renting the theatre, located at Spadina and College, but doesn't have any idea who the new tenant will be. "But it will definitely not continue as it was," he says.

Carm Bordonaro, an independent Toronto film distributor who deals with independent theatres like Cinema Lumiere, says it was a long hard winter for the theatres.

"The majors weren't coming out with a lot of really good films. If anything attractive did come out, chances are the first run places would hang on to it. They didn't have anything coming up. The second run theatres," Bordonaro says, "just were not getting a lot of recent films the public wanted to see."

Bordonaro says the success of Cineplex has also given independent theatres problems.

"Cineplex can run a film like *Clockwork Orange* on a single bill because they're in such a good location they can count on a great walk-on from the street. Most independents would probably have to put *Clockwork Orange*, say, on a good double bill to sell it. So the distributors would prefer to deal with Cineplex because they don't have to give up two films."

TELEVISION

Rounding Up Illegals On Summer Schedule

VANCOUVER — The Department of Communications (DOC) has served notice that it is going on a summer round-up of illegal satellite TV programmers.

W.H. Halladay, Pacific Region director for the DOC says his department will be investigating the 150-160 known unlicensed antenna operators across Canada. He says the operators will be prosecuted for illicit programming under the Broadcasting Act rather than possession of illegal equipment. The DOC, Halladay says, hopes to have their first prosecution by the end of July.

There are two kinds of illegal TV satellite programming and two government agencies involved in the controversy.

"On one hand you have a situation where a licensee has a cable system and is picking up channels that have not been authorized," says Ken Katz, legal counsel for the Canadian Radio-television and Telecommunications Commission (CRTC). "This guy could be picking up Home Box Office or one of the big independent satellite stations from Atlanta or Chicago."

"The second situation," says Katz, "is say up in a mining camp where someone has brought in their own illegal equipment to bring in satellite programming. . . So they're not really breaking any CRTC regulations, because they're not even-licensed with us. They conceivably could be prosecuted by the DOC under the radio act. But that involves very difficult constitutional questions. It's debatable whether they would even be prosecuted."

Which is one of the reasons why CRTC chairman John Meisel says he isn't interested in cracking down on the small group in a remote area that depends on an illegal antenna for television service.

Halladay says his department will be gathering evidence on illicit programming for the CRTC. The CRTC could, conceivably, then refuse that particular licensee the renewal of his license when it comes up for regular renewal.

But CRTC's Katz says although the CRTC and the DOC are in constant communication, and the DOC has been told what kind of evidence to look for by the CRTC, he hasn't heard of any company or individual the DOC is now investigating.

It could be that the CRTC will wait for the Therrien committee enquiry on pay-TV and television service to remote areas report to be made public before any action on illegal TV programmers takes place.

"It's dangerous to make policies in response to very specific cases, rather than make policies with regard to the larger general good and then weigh specific cases against that," Meisel has said.

"We should not decide these great issues on an ad hoc basis. We should develop general principles," Meisel said.

The long awaited Therrien committee report to the CRTC should be released by July 14, a CRTC spokesman says.

The release of the report will end the first phase of the CRTC's inquiry into pay-TV. If the report recommends the implementation of pay-TV and the commission adopts the report's findings, the CRTC will enter into the second phase of its inquiry and entertain licensing applications for pay-TV.

July 14 Target For Pay-TV CRTC Report

OTTAWA — The long awaited Canadian Radio-television and Telecommunications Commission (CRTC) report on pay-TV and television services to northern communities should be released by July 14, a CRTC spokesman says.

"That's the target date," the spokesman says. "It might go longer than that, realistically, but that's the date we're working towards."

The report, based on the March 25 through April 18 CRTC public meetings on pay-TV and television for the north, was initially to be released May 15. But the nine-member committee, headed by CRTC Commissioner Real Therrien, was inundated with so much evidence at their hearings, the spokesman says, that extra time was needed to deal with the information.

"There were about 400 briefs presented to the committee and that includes ten separate pay-TV proposals," the spokesman says.

Global Gets Carson At 10

TORONTO — Johnny Carson will be going one-on-one with Knowlton Nash in the TV ratings battle by the fall of 1981.

The Global TV network announced June 30 that it had obtained the rights to run Carson's show in Ontario, starting September 15.

The CBC had announced in May that it was moving the National News back to 10:00 p.m. by September, 1981.

For three years, Global wrangled with NBC for the Ontario rights to Carson's show. The break came when Carson signed his multi-million contract with NBC in May. In his new deal, Carson obtained foreign rights to his show.

Global found it easier dealing with Carson. NBC had balked at Global's request to edit the pro-

gram down to an hour, and the American network was reluctant to allow Global to run Carson at 10:00 p.m., an hour-and-a-half before NBC airs the show. That move would hurt the ad revenues of the network's northern New York affiliates. But Carson relented to both Global requests. A Global spokesman refused to disclose how much it paid for the rights to Carson's show.

The spokesman says Global News will follow Carson at 11:00 p.m. "And we'll run mass-market programs to lead into Carson. So far we've got *Love Boat* and *Caged Women* lined up," he says.

Twentieth Century-Fox is reportedly about to complete a deal which would syndicate the Carson show in Canada outside of Ontario.

Scenographers Go To Hawaii

TORONTO — The CBC Institute of Scenography attended the first Television Tri-National Design Conference in June involving reps from the U.S., Japan and Canada.

Canadian participation in the five-day confab, held in Honolulu, included presentations by CBC delegates, reps of the National Film Board and the Ontario Educational Communications Authority (OECA).

Among the CBC delegates: Val Strazovec, director of the Institute of Scenography (IOS), and graphic designer Warren Collins. Strazovec delivered a lengthy presentation on scenography in production design and training, while Collins gave a two-hour presentation on graphic design in CBC productions.

International sale of IOS seminars and the CBC English Services Division Training textbook, *Television As An Expressive Means*, (written by Strazovec) are part of the seminar's appeal.

CBC describes its Institute of Scenography as "the only institution in Canada committed exclus-

ively to advanced education in the application of scenography to TV and film." The Institute offers a two-year diploma program "of specialized education and training devoted to professional standards of production design," per the web.

33% Increase At Teletheatre

SASKATOON — Ian MacCallum, exec director of Cablecom Corp., which operates Canada's only to-the-home pay TV system, Teletheatre, predicts a 33 percent increase in the number of movies, features, and program hours in Teletheatre's summer schedule.

MacCallum says the increase comes from "the addition of five new titles each month, up to 20 from 15, and the addition of afternoon matinees and one additional presentation after midnight on weekends."

Programme Director Sandra Bernstein, cites "subscriber requests" as the reason for the changes in programming, which include elimination of short subjects, non-feature documentaries and children's programming of the non-feature variety.

China Brings Bethune To Canadian TV

TORONTO — ICC-International Cinema Corporation's \$25 million Bethune epic may be the biggest, but it's not the first.

On July 12 CBC-TV will air a feature from the People's Republic of China dramatizing the life and work of Bethune, a Canadian who became a hero to the Chinese in his lifetime.

First telecast April 22 of 1979, pic is presented in Chinese with English sub-titles and Chinese sub-titles where English is spoken. Made in 1964 to mark the 25th anniversary of Bethune's death, it has never before been shown on North American television.

Following the film, CBC's Adrienne Clarkson (who also does the intro) discusses it with author Roderick Stewart, an expert on Bethune who has written three books on the subject.

Meisel: Bad News For Kids

TORONTO — John Meisel, chairman of the Canadian Radio-Television and Telecommunications Commission (CRTC), told delegates attending a conference of the Children's Broadcast Institute in Toronto earlier this month that children's programming in Eastern European countries offers much that is beneficial to children when compared to Western television.

Meisel criticized children's television in North America as largely shoddy and excessively violent, while pointing to culturally-relevant programming found in many Communist countries, where folk culture provides much of the subject matter that finds its way to the screen.

The Institute, founded six years ago, concerns itself with the quality of children's programming.

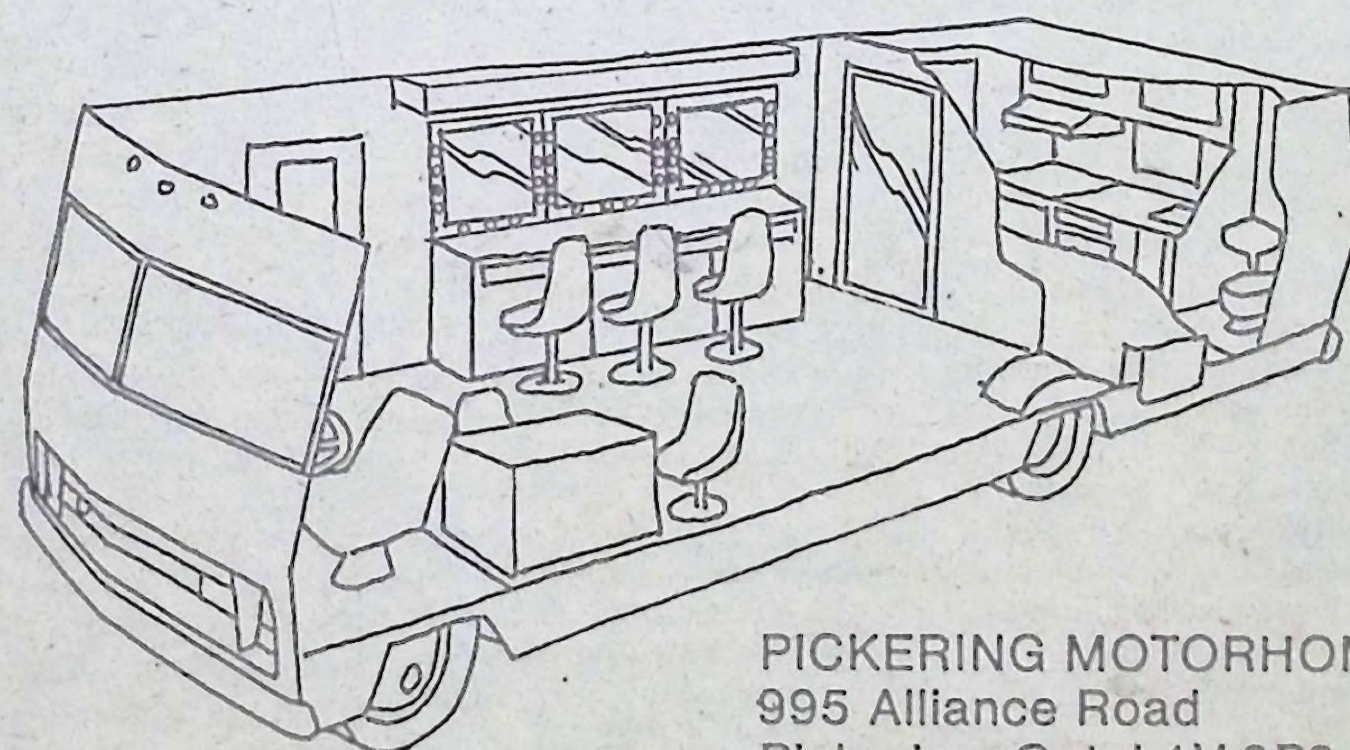
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FILM FINANCE

The draft of a National Film Policy, to be published by securities commissions across Canada for public comment at the end of July.

"Immediate, Considerable, Continuing" Care

I. INTRODUCTION

1.01 The various Commissions have received numerous enquiries from persons interested in the public financing of certified feature films, certified feature productions and certified short productions which are intended to qualify for favourable income tax treatment under the federal Income Tax Act and regulations. The following policy based on experience to date, and dealing with particular aspects of such film offerings, provides guidelines only and is not intended to be exhaustive. While not specifically directed at other types of undertakings of a creative nature such as live theatre, television commercials and phonograph recordings, the policy may have relevance to them.

II. ACCOUNTABILITY OF PROMOTERS TO INVESTORS

2.01 Those seeking funds from the public must be prepared to assume immediate, considerable and continuing responsibilities to those from whom the funds are sought. Such obligations are no less because the endeavor to be financed is artistic. At the outset, the Commission must be assured that this duty is acknowledged by those who desire to qualify film financings by prospectus. Where private financing was initially contemplated close enquiries will be made into the reasons for abandoning this source of funding and into any inflation of the budget originally presented to prospective private investors. The Commissions must be satisfied as to the identity of the person or company responsible for discharging the continuous disclosures and other obligations of reporting issuer and as to the nature of the arrangements made to assure ongoing reporting and accountability to the investors.

III. STRUCTURING OF THE OFFERING

3.01 In film financing investors must place particular reliance on the representations and expertise of those responsible for supervising the production and direction of the film and on those responsible for distributing the completed product. The Commissions will be more readily persuaded that it is not against the public interest to issue a receipt for a film prospectus where the following observations are taken into account in the production, distribution and revenue allocation spheres.

PRODUCTION

Staffing

3.02 The Commissions expect the key positions of producer, director and production manager to have been filled, pursuant to written agreements, at the time of filing the preliminary prospectus. They consider it essential that at least two of these positions be filled by persons who have had at least five years of continuous experience in the theatre, production of documentary films, and production for television. The Commissions also consider it to be essential that at least one of the three key positions be filled by an individual who has had experience, at a comparable level, in the production of at least one "released" feature film. Principal actors and creative personnel must have been retained by written agreement such that they are firmly committed to the project. Such a commitment may consist of a telex communica-

tion from the person's agent confirming the terms of the engagement agreed upon.

Budget

3.03 As a general rule the promoter will not be permitted to mark-up expenses incurred for development of the film rights and screenplay. The total producer fees to be paid to all those with producer titles and those providing producer-like services, except the line producer, shall not exceed 5% of the direct costs, above and below-the-line. The maximum aggregate amount of fees from all sources paid to these persons shall not exceed 10% of direct costs. Any fixed, deferred fees payable to any such person will be included in their fee for the purpose of making the calculation.

Completion Guarantees

3.04 Subject to the exception outlined in paragraph 3.05 following, where principal photography will not be completed sufficiently in advance of the date of the final prospectus to determine the final status of the budget then the Commission will require a completion guarantee be obtained from a recognized independent third-party guarantor. The guarantor must guarantee to complete the film by a specified date but not in such a manner as to jeopardize its qualification for certification.

3.05 Where the size of the budget is under \$1.5 million or where principal photography has been completed before filing of the prospectus a third-party completion guarantee may not be required. However, having regard to the risks of production and the possibility of losing budget control in the post-production phase there must be some assurance that the film will be completed if the budget is exhausted. There are several means by which this assurance may be achieved:

- (i) The promoter may be in a position to guarantee completion by demonstrating its own financial resources.
- (ii) A bank letter of credit may be obtained in an amount equal to at least 10% of the budget or the portion thereof remaining unexpended.
- (iii) The producer or other creative personnel may agree to waive or defer their fees.

Some combination of the above may also be proposed but in structuring such offerings consideration should be given to the section of this policy dealing with "Revenue Allocation."

DISTRIBUTION

3.06 If distribution agreements are not in place for major markets, Commission staff must be satisfied that the party appointed or retained to negotiate such agreements has the experience and ability to do so. Normally, a recognized distribution agent will be acceptable. The promoter or producer may also be acceptable provided the relevant experience and ability can be demonstrated. All fees in this connection must be disclosed and must be within industry norms. Any right to reimbursement for expenses must be restricted to some reasonable annual maximum. It would not be considered inappropriate that investors be given the right to change this maximum in a given year by resolution.

3.07 Financial interest or participation, director or indirect, by the promoter or producer in any distribution agreement is considered by the Commission to be an unacceptable conflict of interest unless such interests or participations accrue through a sharing of producer's gross following recoupment by the investors. All

fees and commissions from such sources, except those earned by arms-length third parties, are to be added to producer's gross and the prospectus shall so state.

REVENUE ALLOCATIONS

3.08 The Commissions recognize that the Canadian feature film industry is still young and that it has yet to demonstrate a track record of financially successful films. As a result, the Commissions have adopted policies which emphasize maximization of the flow of revenue to investors at the expense of some business flexibility. The present intention is to maintain these policies until experience with public offerings is more fully developed, by which time modification may be justified.

3.09 Based on the foregoing general comments, the fundamental principles of public film financing adhered to by the Commission will be as follows:

(a) 100% of producer's gross shall flow to investors until the full amount of the budget is recouped.

(b) Thereafter, advances made by a completion guarantor may be recovered and reasonable fixed deferred fees to principal actors and creative personnel may be paid.

(c) Following recovery of guarantor's advances and payment of reasonable fixed deferred fees, producer's gross shall be divided between the investors and the promoter or producer with not less than 50% flowing to investors where 100% of the budget is publicly financed. If less than 100% is publicly financed then investors shall receive at least 50% of a pro rata division.

(d) Profit points payable to principal actors, creative personnel or interim financiers must be payable from the 50% of producer's gross flowing to the promoter or producer. The aggregate percentage payable to each category must be disclosed. Commission staff will challenge any offering in which the percentage to be earned by the promoter or producer is so low that the concept of sharing of risks and rewards between investors and these parties is undermined.

3.10 In addition to the policies stated above the following corollary rules will have an impact on acceptance of the structuring of film offerings:

(a) Leverage in the form of interim financing to be repaid out of the first revenues received is discouraged. Interim lenders should either be paid out of the proceeds of the public offering at closing or accept unsold units in exchange for their loans. In the latter case there can be no preference given over public investors. However, interim lenders may take these units at a cost not including selling commissions to receive on recoupment a like amount. Beyond recoupment all investors must share equally.

(b) Deferred fees payable to principal actors and creative personnel from first revenues received are discouraged and will be permitted only if they have been granted in a *bona fide* attempt to reduce the size of the budget. The maximum aggregate amount of such deferrals shall not exceed 5% of the budget.

(c) Gross participation points payable to principal actors or others from box office receipts or gross distributor's receipts are strongly discouraged. No such points will be permitted in a public offering unless the division of producer's gross after recoupment is adjusted in favour of the investors to the point where the burden of such payments is effectively shifted to the pro-

ducer or producer. What is required is not a precise mathematical calculation but that the promoter demonstrate, based on reasonable assumptions, that the investors have been compensated for such payments.

IV. PROSPECTUS DISCLOSURE GENERAL

4.01 To the extent practicable, the contents of a prospectus for a film offering should comply with the form for the prospectus of an industrial company. Each prospectus should contain a glossary of the film industry terms contained in the document. The terms "certified feature film, certified feature production" or "certified short production," however, shall not be used in a prospectus unless their meaning corresponds to the relevant definition in the regulations to the Income Tax Act.

THE FILM PROPERTY

4.02 The prospectus should make a clear statement that what is being offered is clear title to an original completed master film negative and all other commercial rights arising from its production free of any liens and encumbrances. If any rights are to be excluded in whole or part, they are to be specified as exclusions, showing beneficial ownership. The face page should clearly state whether the offering is for 100% of the property or some lesser interest.

4.03 The prospectus should clearly describe all of the media, territories and ancillary rights which may be commercially exploited. Any media, territories or ancillary rights which have been withheld by a third party or retained by the promoter must be clearly identified and described.

SCREENPLAY AND STORY OUTLINE

4.04 This part of the prospectus should describe the party from whom the film property and other rights were acquired, the amount paid and, if acquired from a non-arms length vendor, the cost of such property to the vendor. The principal writer, or writers of the screenplay should be identified by name and nationality and disclosure made of the aggregate amount paid for producing the screenplay. The story outline or key ingredients of the plot, except perhaps the ending, should be summarized in sufficient detail to enable a well advised investor to make a prudent assessment as to the commercial attractiveness of the subject matter of the film.

PRINCIPAL ACTORS AND CREATIVE PERSONNEL

4.05 Principal actors and creative personnel must be identified by name and nationality. Unsubstantiated claims, quotations and extracts of reviews taken from media sources will not be permitted in the prospectus.

PRODUCER

4.06 The prospectus should describe the normal industry functions of the producer, executive producer and director. It should then go on to identify by name and nationality the individuals in those positions and clearly summarize the functions to be performed by them in respect to the particular project. The fee payable to each of the producer, executive producer and director should be identifiable in the budget.

(cont. on p. 11)

Track Record, Fee Schedules Get Scrutiny

4.07 Experience in the industry and other related fields for the previous five years shall be detailed for each of the producer, director and production manager.

4.08 If the producer has never produced a feature length film for individual investors, as opposed to a studio or a corporation such as the CBC, a statement should be made to that effect. If he has produced a feature length film for individual investors, disclosure must be made of the titles of the films, years of release, production cost and approximate producer's gross to date. The same "track record" disclosure will be required of the promoter.

4.09 The prospectus shall disclose that the producer indemnifies the unit holders against all claims including possible claims for libel or slander and infringement or violation of the rights of any person or entity, to the extent such claims are not covered by insurance.

PRODUCTION OF THE FILM

4.10 This section of the prospectus should describe the normal sequence of events involved in film production, being development, principal photography and post-production and explain each of these elements. To the extent practicable, the amount allocated in respect to each area should be expressed or identifiable in the budget.

4.11 If the principal photography will not have commenced as of the date of the final prospectus the schedule for its commencement and completion should be stated. If principal photography is in progress as of the date of the final prospectus, disclosure should be made as to whether production is on schedule and on budget or, if not, as to the length of time ahead or behind schedule and the amount of money over or under budget, referenced to the schedule and budget established at the commencement of principal photography.

4.12 If interim financing is or has been used to provide funds for all, or any portion of, production, sufficient details must be given to identify the lenders, the amounts involved, and the cost of such financing.

4.13 The locations where principal photography has been, or will be, carried out should be stated. If any are outside Canada and principal photography has not been completed an estimate must be given or the percentage of Canadian content for the purpose of achieving the 75% minimum required for certification.

4.14 The nature of the insurance carried with respect to various hazards should be summarized including maximum recoverable amount, deductibles and the extent to which time delays are covered.

BUDGET

4.15 All prospectuses must contain a budget presented in sufficient detail to conform to industry standards. This includes major above-the-line costs, below-the-line costs and indirect costs (which include financing costs, legal, contingency and completion guaranty fees, expenses of issue and selling commissions) indicating the percentage of the total budget each item and each sub-total represents. The total budget, except in unusual cases, should equal the gross amount of the offering which appears on the face page.

4.16 All amounts to be paid to the promoter, producer or other non-arms length party for materials or services to be rendered to the production must be disclosed as well as the estimated profit to be earned. Examples are a producer who also owns a production studio or a promoter which owns a film laboratory.

4.17 Any other profit or mark-up payable to the promoter, producer or a related party must be disclosed.

4.18 The prospectus must state that any funds remaining unspent on completion of the film will be returned to investors.

COMPLETION GUARANTEE

4.19 The name of any guarantor shall be given as the fee payable. The guarantor's non-financial role in the production should be described including budget analysis and review, the monitoring of production and the right to step in and assume control of the project. The prospectus must also state that the guarantor guarantees the technical quality of the completed product but not its aesthetic quality. Any right to a rebate of a portion of the fee should be disclosed and

the rebate returned to the investors. Finally, if there is no third-party guarantor the prospectus must state that the production has not had, and will not have, access to the usual non-financial services of a guarantor as described above.

COMMERCIAL EXPLOITATION

4.20 The Commissions feel that film offerings relate to a highly complex industry. Accordingly, prospectuses with respect to such offerings must serve an educational role as well as a strictly disclosure-oriented one. The following guidelines are intended to contribute to prospectuses which will assist investors in understanding the film industry:

(a) The prospectus should describe the normal sources from the commercial ex-

ploitation of a film including theatrical, television, television serialization, pay television, in-flight showing, sequels, remakes, novelization, music, merchandising tie-ins and other ancillary rights. The commercial impact of any media, territories or ancillary rights which are excluded in the particular offering should be stated.

(b) In respect to theatrical exhibition, the prospectus should describe in some detail the usual forms of distribution agreements, gross and net, variations in foreign territories and the flow of revenues generated in each case from box office receipts to producer's gross. The normal range of fees paid to exhibitors and distributors should be set out as typical sales and promotional expenses and who bears them.

(cont. on p. 12)



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Talent For The Taking Says Barrich Prods

TORONTO — As divided as Canada's film industry has been these past few years, almost everyone within the filmmaking community has seen fit to dump on our writers.

Lousy scripts, half-baked concepts, hackneyed rip-offs... we've all heard the barbs. Producers have argued that they're eager to option good Canadian properties — if only there were some worth producing. Our screenwriters, meanwhile, have been too busy hustling a living to return the slings and arrows.

This common notion that Canada is devoid of screenwriting talent, this belief that a talent vacuum at the script stage is perhaps the biggest block in Canada's collective march toward cinematic greatness, is a notion with which two New York producers beg to differ. Their belief in Canadian writing talent, in fact, has prompted them to hire a former Paramount publicist to scout indigenous material for future production.

Gordon Weaver, senior v.p., marketing, for Par's motion picture division until last September, and fellow exec Stephen Rose, a

former advertising veep with the same division, have enlisted the services of Harriet Bernstein-Layton as their Canadian rep. Bernstein-Layton (wife of Canadian poet Irving Layton) set up shop, effective June 30. She'll be considering everything from raw ideas to completed scripts, including journalistic pieces, for possible referral to Weaver/Rose's Barrich Productions. Barrich has a six-pic, five-year deal with Par, along with certain arrangements for TV production.

Rather than a lack of good scripts, Weaver blames "a lack of people finding viable scripts" as the major problem, not only in Canada but elsewhere too. Barrich has therefore opened its doors to any idea from any quarter. "I've found that wherever you go the cry is always that there is never any good material around," says Weaver. "That's not true — it's just hard work finding it. It doesn't work to just contact the publishers because you limit yourself to the output of about one per cent. What we're interested in is finding a writer."

In abbreviated terms, he says, "We're cutting out all the bull-

shit."

"The scope of the outlook thus far has been a bit narrow," adds Bernstein-Layton. "People are inclined to look at the latest McClelland and Stewart blockbuster, or maybe they'll take an option on (author Mordecai Richler's) 'Joshua.' But there's a lot of good writing going on today. There are a lot of good short story writers, good magazine writers. And a lot of it is untapped so far."

In addition to the relative newness of the Canadian feature industry, she points to the "inherent conservatism" of Canadians as problematic when it comes to taking risks or opening up to new ideas. And she says cliques have formed amongst successful writers, thereby submerging the talented unknowns.

"We're part of the Paramount family," says Weaver. "We have the machine, and it's with Paramount's blessing that we set up our company. If we're passionate about a property, we'll submit it to the studio." Thus far, Barrich has committed itself to three properties, the first of which — *High Finance* — is to shoot this fall. The second to go in 1981, is

based on an American writer's first screenplay; and the third is premised on a chance meeting with Dr. Stuart Berger, reputed to be the youngest shrink in the U.S. (he entered Harvard at age 15).

"An idea could lead to a wonderful concept, even if it's provincial," says Weaver. "It may be poorly presented, but boy, what a concept!"

Adds Rose, "The bottom line is very important to everyone in this business. After about 20 years of marketing, you realize the hardest thing is to say yes. It's so easy to say no. Some of the major successes, the studios have said 'no' to first."

Weaver and Rose decline to specify what type of material they might be interested in, as does Bernstein-Layton. "We wouldn't limit it anywhere to anything," she says.

And though Toronto is but an hour's flight from New York, Weaver dismisses the notion of 'covering' the Canadian writing community from their base operation. "We could pretend to cover the Canadian market, since it's only an hour away," he says, "but it would be only pretense... I think it would be the most presumptuous, perfect example of the arrogant, ugly American."

Knights Nice, Moses Mounting

TORONTO — Columbia Pictures' *Wholly Moses* and Hollywood *Knights* have turned in solid box office performances since their respective openings in Canada.

After five weeks of playdates across the country, *Knights* has accrued a gross of \$1,470,000, per Columbia's advertising chief, Donna Weinberg. The youth comedy bowed May 16, taking

\$507,000 in its first week.

Wholly Moses, meanwhile, opened with a first-week draw of \$480,000. Ms. Weinberg says the comedy, which stars Dudley (10) Moore and Laraine (Saturday Night Live) Newman is playing in all keys but Ottawa. A projectionists' strike has closed about 30 cinemas in the nation's capital.

National Securities Policy

(cont. from p. 11)

(c) In respect to television the description should include U.S. network, non-U.S. network and syndicated television and the normal fees payable for each.

DISTRIBUTION

4.21 If distribution agreements are in place the material terms must be disclosed including the territories and media to which they apply, fees and expenses to be charged, minimum amounts to be spent on selling and promotion of the film, (or, if no amounts are to be spent, that fact) audit rights, powers of the investors, or their agent to veto sub-distribution agreements and the rights of the distributor to refuse delivery of the film.

4.22 If distribution agreements are not in place for major markets, and in particular the United States, face page disclosure should be made of this special risk.

4.23 All fees related to the negotiation of distribution agreements must be disclosed.

4.24 Where distribution agreements are not in place the prospectus should outline the relative risks and rewards of adopting various distribution strategies. The proposed distribution strategy of the party responsible for negotiating distribution should be stated.

REVENUE ALLOCATIONS

4.25 The prospectus shall disclose that the

promoter will provide the investors with both interim and annual financial statements of the project prepared, as far as may be practicable, in accordance with the financial reporting requirements of the Act, and, without restricting the generality of the foregoing, the financial statements shall disclose the receipt and contributory sources of the producer's gross, and the distribution of the producer's gross to those who participate in it, by group.

RISK FACTORS AND SPECULATIVE NATURE OF THE INVESTMENT

Investment

4.26 It would be difficult to set out a complete itemized list of all of the elements of risk involved in a prospectus for a film offering which ought to be disclosed. The governing consideration must be that all reasonably foreseeable risks are to be fully and plainly described. The face page of the prospectus should include a bold face reference to the Risk Factor section. In particular, there should be highlighted in the prospectus the following facts:

(a) In order to achieve recoupment from theatrical exhibition alone a film must generate box office receipts many times its budget within a few years.

(b) As owners of the film, investors will be subject to all liabilities, actual or contin-

gent, assumed by an owner of an interest in a film including possible claims for libel or slander and infringement or violation of the rights of any person or entity. The amount of this potential liability is unlimited. The producer has agreed to indemnify the investor against these claims but the amount of this indemnification is limited by the extent of the net assets of the producer and such assets may not be sufficient to cover the amount of these claims. There is a risk that investors will be held personally liable for these claims.

INCOME TAX ASPECTS

4.27 The rules which must be met in order to obtain certification are to be described as well as the manner in which they are to be satisfied. Where appropriate Commission staff will require production of the non-binding letter of opinion from the Canadian Film Certification Office stating that on the basis of the information provided the film appears to qualify for certification. If receipt of a favourable advance tax ruling is not a condition to the closing of the public offering the prospectus must contain a clear and unambiguous opinion from experienced tax counsel that 100% Capital Cost Allowance will be available to investors. Such an opinion will be acceptable where the structure of the offering complies with Revenue Canada's known

regulations and policies. If it does not, in addition to the opinion, the promoter will be required to indemnify investors for any reassessment. The indemnity must have the effect of putting investors in the same position that they would have been in if the reassessment had not been made, including reasonable legal expenses incurred in contesting it.

MANAGEMENT INTERESTS AND CONFLICTS OF INTEREST

4.28 The promoter must disclose all amounts payable to it arising from the film offering, including producer's fees, deferred producer's fees, all mark-ups or profits contained in any budgeted item, fees for acting as completion guarantor, fees and return earned on interim financing, fees charged for acting as agent of the investors and the share of producer's gross to which it is entitled after recoupment. Any conflicts of interest arising as a result of carrying out such multiple functions must be clearly highlighted.

4.29 Where the promoter is also the investors' agent there must be some practical mechanism for its removal and replacement by a new agent. This may require a voting restriction on any units purchased or retained by the promoter to ensure that such units cannot be used to effect a veto.

4.30 The Unitholders' Agreement must be attached to the prospectus.

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Bargaining Continues With ACTRA And DGC

TORONTO — Negotiations continue between the Association of Canadian Television and Radio Artists (ACTRA) and independent producers toward securing a new collective agreement.

Though ACTRA president Jack Gray says progress is being made, no further details are available. Talks began March 31, following expiry of the previous agreement.

Meanwhile, the Directors Guild of Canada (DGC) and the Association of Canadian Film Craftspeople (ACFC) are also aiming at signing contracts with the producers (which include the Canadian Association of Motion Picture Producers — CAMPP,

the Canadian Film and Television Association — CFTA, the Association des Producteurs de Film du Québec — APFQ, and the National Film Board — NFB).

DGC president Syd Banks says no substantial progress has been made thus far (thru July 4), but he says talks are expected to resume within a week. Banks says the ACTRA-CAMPP negotiations will have no bearing on the outcome of the DGC talks, since CAMPP has commissioned a different team of negotiators to bargain with the Directors Guild.

As for the ACFC, spokesman Suzanne DePoe says no date has yet been set for contract talks

with the producers. She says negotiations are unlikely to begin until after the producers conclude talks with the DGC.

On other fronts, ACTRA has begun negotiations with both national TV networks — the Canadian Broadcasting Corporation and CTV. Contracts with both expired May 31. ACTRA is negotiating a single agreement with CTV to cover both writers and performers. With the public web, the union is hoping to secure separate agreements to cover both writers and performers.

At deadline, ACTRA and CBC were planning a weekend-long (July 4-6) bargaining session.

Aussie Film Features Ladies

TORONTO — My Brilliant Career, winner of six Australian Academy Awards, opens (Friday) July 11 at the International Cinema and Cineplex.

The semi-autobiographical story, based on a 1901 novel of the same name, was produced by Margaret Fink, directed by Gillian Armstrong and written by Eleanor Witcombe. Judy Davis stars as Sybilla, the film's heroine and Sam Neill appears as Harry Beecham in the leading male role.

Fest of Fests Aims International Tone

TORONTO — Toronto's Festival of Festivals will be more international this year, says Festival director, S. Wayne Clarkson.

"My interest this year is in international participation, and I think it's the best it has been in the past five years," Clarkson says of the September 3-14 festival which will include from 150-180 films.

Gala American screenings have been cut back, although one of the highlights of the festival will be the closing night world premiere of Michael Ritchie's Warner Brothers' film, Divine Madness, starring Bette Midler. Midler has confirmed she will be attending.

Other festival highlights reflect the international flavour of this year's event. Premieres include the world opening of La Banquière (France), starring Romy Schneider and Jean-Louis Trintignant; the Bill Marshall production — Mr. Patman (Canada), starring James Coburn and Kate Nelligan; and the North American premiere of Andrzej Wajda's The Conductor (Poland).

The Critic's Choice series, a mostly European collection, has

been doubled this year to 18. This series will include Jaguar (the Filipino entry at Cannes this year); Dedicatoria (Spain); Opname and Dear Boys (Netherlands); Afternoon of War (from a Dylan Thomas story — Wales); Willi Busch Report (West Germany); and also films from Holland, Hong Kong, Australia and India.

Two other festival packages are a retrospective of the work and films of French filmmaker Jean-Luc Godard, and a New Wave music series.

The Godard series will include close to 50 films comprised of both his own works and films that have influenced him and that he has, in turn, influenced.

The New Wave series will be comprised of nine concert films including: D.O.A., the American concert tour of the Sex Pistols; Reggae Sunsplash, a film of the Reggae Sunsplash concert in Montego Bay, Jamaica, 1979; and Cha Cha, a film featuring Lene Lovich and Herman Brood.

The Toronto Festival will also include series on documentary film and independent filmmakers, as well as a trade forum on the (cont. on p. 14)

What? Where? Why?

CineMag's "Events Calendar" is a regular information listing of all major domestic and international film festivals, seminars, or film meetings of note. If you have a festival or event you want publicized, contact us at CineMag: 67 Portland St., Toronto, Ont., M5V 2M9, (416) 366-0355.

July 15-Aug 10: Berlin International Summer Fest; West Germany.

Mid-July: CRTC hands down report on pay-TV.

July 16: Board meeting of the Cable Satellite Network, Toronto.

July 23: Directors Guild of Canada general meeting (to discuss new contract proposals); Ontario Institute for Studies in Education, 252 Bloor St. West, 7:00 p.m.

Aug: Locarno Festival (new expression); Switzerland.

Aug. 17-Sept. 6: Edinburgh Festival; Scotland.

Aug. 22-Sept. 1: The World Film Festival of Montreal; for more information contact—Serge Losique, president and director general; 1455 de Maisonneuve Blvd. West, Montreal, Quebec H3G 1M8, (514) 879-4057.

Aug. 23-28: Ottawa International Animation Festival; for more information contact Frederik Manter, director, Canadian Film Institute; 75 Albert St., suite 1105, Ottawa, Ontario K1P 5E7, (613) 238-6748.

Aug. 25-Sept. 5: Venice Festival; Italy.

Sept. 4-Sept. 13: Festival of Festivals; for more information contact Wayne Clarkson, director; 69 Yorkville Ave., suite 206, Toronto, Ontario M5R 1B7.

Sept: Filmfest '80; Hamburg, West Germany.

Sept. 28-Oct. 14: New York Festival; U.S.

Oct. 12-17: MIFED Film and TV Market; Milan, Italy.

Oct. 20-24: 8th MIFED Indian Summer Film Market; Milan, Italy.

Oct. 19-21: National Association of Theatre Owners Convention; New Orleans, U.S.

Nov. 1-16: Grierson Film Seminar, Niagara-on-the-Lake,

Nov., 3-9: 16th Yorkton International Film Festival; for

more information contact Elwyn Vermette, chairman, Box 477, Yorkton, Saskatchewan, (306) 782-7077.

Nov. 14: Annual general meeting of Alberta Motion Picture Industries Association (AMPIA).

Nov. 15: 7th annual Alberta Film Awards; Calgary, Kinsmen Centre, Stampede Grounds.

Professional Directory

For information about and reservations in this Professional Directory, call Del Mehes in Toronto at (416) 366-0355, or Bernard Voyer in Montreal at (514) 272-5354



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Classified Ads

To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals - subscribers of CineMag - wishing to place industry-related ads. For companies, organizations and non-subscribers, the classified rate is \$0.50 a word.

16mm Moviola-used-good condition. 35mm Moviola-used one feature call (416) 368-4696

Film Editor 12 years experience features shorts commercials documentaries fluent English French Spanish Portuguese. John Broughton, wk (514) 285-3565, res (514) 487-1108.

Irish-Canadian screenplay paralleling the discrimination against Catholics in Ireland and the North American Indians. Anyone interested? (416) 275-7531.

1980 Celebrity Contact Book. A must for all filmmakers and casting directors. Send \$16.50 to: Dept. CM, Nirvana Prod., 1439 Dundas St. East, Toronto M4M 1S7.

Singers and composers, your voice or music analyzed for success possibilities. Send cassette and \$9.95 to Dept. CM, Nirvana Prod., 1439 Dundas St. East, Toronto M4M 1S7.

Script Library: Features, TV, Movies of the Week available for loan or exchange. Call (416) 368-1802.

Script trouble shooting. Dialogue, a specialty. Joseph A. Gaudet. 1050 Castlefield Ave. suite 512, Toronto, Ont.

International writer with six different film scripts seeks producer for making films in Canada. Tel. (506) 854-6068.

Songwriter/Composer: Supplying the "hit" song material your film's need. Pop, Rock, New Wave, Ballad, MOR; You need it? I've got it. Gerry Stober (514) 733-2612, 935-5511. 1650 Lincoln Ave. no. 607, Montreal, H3H 1H1

Canadian Immigrant film technician receptive to offers. 15 years' production experience major international studios. First assistant director to Huston, Kubrick, Ross, Pierson, Edwards and others; writer/director of EMI-MGM feature "Dulcinea" starring John Mills - winner Golden Venus, Best Foreign Film, Atlanta International Festival. Frank Nesbitt, 4523 1/2 Fulton Ave. North Hollywood, California 91423. (213) 789 8810.

Wardrobe - mistresses, time, budget; Shortage of costumes, your problem. Try us first. Clothes from 50's back. "By-the-Pound", 1219 Crescent, Montreal (514) 861-4015.

Firearm Rentals & Research, A. Barnes (416) 561-9604, 2783 King St. E. Hamilton.

Belfast and Toronto are the locations for an award winning screenplay. Political/romance. Anyone interested? 416-275-7531.

T.A.D./D.G.C./B.A.A. Looking for work in film or TV. Willing to travel and work hard. Resume and ref. Robert Imeson 656-2535.

Very special effects. Working dogs, trained cats and clever critters. Animal trainer and co-ordinator. Mike Klingbell (416) 221-5411

For Rent: Steenbeck for rent/ \$175 wkly. Rosebud Communications: (416) 967-2852.

Location for rent. Empty mansion in central Toronto with 10,000 sq. ft., 3 floors of rooms and hallways, paneled walls, moulded ceilings, and fireplaces. Surrounding area includes 1 acre of gardens and landscaping. Contact Thomas Kellner (416) 923-2411.

Hairdresser freelancing in feature films etc. 20 years experience, member of ACFC, and permit list with I.A.T.S.E. Call Eileen at 487-3942.

Montreal casting director looking for photos and resumes of performers from all across Canada for national talent bank. Send material to: Arden Ryshpan, 1210 Seymour Ave., no. 3, Montreal, P.Q. H3N 2A5. (514) 935-6743.

Hairstylist in films plays fashion photography 13 years experience, member of APCQ, call Gaetan Noiseux (514) 937-3830.

Animators Needed: New company in Toronto requires 3 additional animators for Saturday morning series piece work. Experienced, earn \$500 to \$1,000 a week. Call Colin Baker or Alvaro Gaivoto (416) 361-1430.

Placement and production of 30 & 60 second merchant screen adv. for dr-in theatres. Less expensive than you think. Showcase screen ads, Bill Bundzeak, c/o Box 880, St. Catharines, Ont. L2R 6Z9. Tel. (416) 682-7267.

Couple seek same 42 ft. ketch. Film prod. & sail experts only. Share resp., expenses, profits and dreams "in the wake of..." J. Elbert, P.O. Box 4865, Vancouver, B.C. J6B 4A6. Tel. 665-6834.

Attention: Script Writers West coast film company seeks story line for TV serials. Must have general appeal. Will be filmed in rural area, possibly an island. Send outline to Atari Productions, P.O. Box 1598, Gibsons, B.C. V0N 1V0.

Competent Screenwriter, Grad trained, organized, acting/production b.g. Will travel. Need help? Ken Forrest, 100 E. 27th St., Hamilton, Ont. L8V 3G1.

Video production technician looking for work with prod. company. Will do any tech work. Resume on request. Please call Bill Simeon, 51 Rosslyn Ave., Hamilton, Ont. L8L 7P1. Tel. (416) 549-3655.

Actor 16 yrs 5'7" 125 lbs seeks principal or minor roles for films shot in Que. preferably in Montreal (Resume). Call Carlo (514) 688-7472.

Bolex 16mm EBM with many extra crystal control matte box macro & 200mm lens. Like new offers. Eric Wrate, 200 Silver, Birch Ave., Toronto, Ont. Tel. 694-0827.

Motion picture grip and lighting truck - 5 ton. 1974 Chevy with lift gate. Mole and Matthews equipment. Price range from \$24,000 to \$30,000. Call (303) 320-5811.

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Seek position as P.A. or trainee A.D., D.G.C., A.D., training film & T.V. Prod. Exp. will travel. P. Gough, Vancouver, (604) 684-8752.

Bi-lingual independent filmmaker of 8 shorts with 5 years post secondary film education. Proficient in cinematography, sound/music and editing. Would like to assist on a feature. For resume: Robert Bouver, 34 Alberta Ave., Toronto, Ont. M6G 2R6. (416) 656-8463 area (705) 424-1788

Production company with international credentials seeks scripts/treatments for short children's or juvenile films. Documentary subjects also considered. Destiny Films, P.O. Box 63 NDG, Montreal, Que. H4A 3P4.

Complete Research Service for Film: includes procurement of still photos, vintage film, sound recordings, props and documentary research. Jill Patrick, 58 Stewart St., Toronto M5V 1H6 (416) 368-9944.

For Sale: Bolex 16mm Rex 5 camera, mint condition, used once for short film. 17-85 Kern, Vario Switar Zoom lens, 25mm Kern and 75mm prime lenses. Accessories: aluminum camera case, assortment of filters. \$2,000 or best offer. Contact Mike (416) 487-2421.

Sonja Groat, actress, seeks roles, blonde, ingenue, 5'3", 105 lbs. ACTRA, Toronto. Tel. (answering service) 364-7052 or (Agent) 962-7298 for photo and resumé.

For Sale: Minette viewer - 16mm; 4-gang synchronizer with sound head; squawk box; Siemens double system projector and 5-new rolls Kodak colour negative no. 7247 16mm film stock. Complete package \$2,450. Contact Clay (416) 461-9770 or John (416) 461-7725.

Writer/researcher with solid film production background seeks single project, writing, research, or consultative work with production company. References. Contact Phil (416) 635-9342.

Composer: extensive experience in theatre and film. Richard (416) 654-2156.

For rent: Kem 8-plate editing machine and editing room. Excellent condition. Very reasonable rates. Call Paul (416) 483-9216.

Film and effects construction manager with experience on 200 films, including Whistle Down the Wind, Dr. No, Thunderball, Holy Grail, Superman, Those Magnificent Men, The Newcomers and The Last Chase. Also constructed the original R2D2 and land speeder for Star Wars. Contact Bill Harman (416) 431-4517 or (416) 282-7498.

Foundations of screenwriting June 28/29 Seminar/Syd Field. Sponsored by TV/Film Institute \$60 (403) 437 5171.

Journalist with story lines for Global Love/Thriller/Docu. Films seeks producer/agent R. Basque, 7501 - 37th Ave, Calgary.

Prop Maker 10 yrs experience. Some effects work. Howard Munford (416) 3851.

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Eager beaver, All-Canadian boy seeks summer employment in the industry. Background includes law (2nd year, Univ. of Toronto), writing, production, sales and publicity - ideal producer's assistant or whatever. Danny (416) 782-5529.

Screenplay for sale or option. Canadian writer. About a woman involved in creating a fake religious cult. "Placebo." Stephen Bolsby 702 Lucile Ave., Los Angeles, Calif. 90026.

Co-producer wanted for public offering. Screenplay by Canadian Cinema MFA at USC. About atomic bomb built in Vancouver. Stephen Bolsby, 702 Lucile Ave., Los Angeles, California 90026.

Space for rent: 1500 sq. ft. suitable for auditions, rehearsals and production. Art-deco offices. Downtown. Call Leah (416) 367-9660.

For Sale: Debie 16-Type DB floor mounted double system 16mm projector with Angenieux F-50mm Lens. \$1400.00 1-204-786-5578.

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Conestoga film student seeks summer job in the industry. Exc. refs, grades, exp. resumé. Raymond A. Brounstein, 197 Mill Street, Kitchener, Ontario N2M 3R3. Tel. (519) 576-3783.

Five scripts of international caliber, musical comedies, looking for directors, producers; write box 626, CineMag, Box 398, Outremont Station, H2V 4N3.

Film Studies, York University Grad seeks fulltime position. Eager to work/learn. K. Anderson, 12 Galewood Dr., Weston, Ont.

Prop Maker - Construction of items that can't be purchased. Armour - sculpture - welding - fiberglass - furniture. Ted Ross, Box 925, Niagara-on-the-Lake, Ontario L0S 1J0 1-468-3701.

For Sale: Complete - 6 plate Steenbeck editing room. Contact Jack, 923-7215.

For Sale: Upright Moviola, model number UL 20 CS. One picture, two magnetic, three optical. Price: \$2,000. Contact: Camera West (306) 522-1090, Regina.

Bryan M. Stoller, 19 years old, producer/director of 64 films, winner of 7 International awards. Directing, editing and acting experience. Looking for work outside of Ottawa. Please contact Bryan - 904 Waddington Ave., Ottawa, Ont. (613) 596-1577.

Space for rent: Spadina/King area. \$90 and up. Small offices completely renovated. Use of furnished common area. All utilities incl. Also: totally renovated large open area, 2500 sq. ft. available by week or month. Contact Vincent (416) 368-9944.

Writers: short screenplay wanted for production by director "bankable" with Canada Council. Free one-year option and \$1,000 paid when grant received. Stephen Bolsby, 702 N. Lucile, Los Angeles, CA 90026.

Five feature screenplays, comedies and musical comedies, international quality. Looking for producer, director. Respond to Box 112, CineMag, 834 Bloomfield, Outremont, Quebec.

Fest of Fests

(cont. from p. 13)

present state and future of the Canadian film industry. Topics to be discussed at the trade forum include the Capital Cost Allowance, marketing, distribution, promotion and a case study in packaging. Registration for the five-day event (September 5-9), is \$275.

Clarkson says he plans repeat showings of some movies outside of the core festival area. "If people won't come to the festival, I'm going to bring the festival to their neighbourhoods," Clarkson says.

IN RELEASE

Airplane!

Producer: Jon Davison. **Executive producers, directors, script:** Jim Abrahams, David Zucker, Jerry Zucker. **Photography:** Joseph Biroc, Bruce Logan. **Editor:** Patrick Kennedy. **Production design:** Ward Preston. **Music:** Elmer Bernstein. **Running time:** 88 minutes.

Airplane! is the product of the three young writers of *The Kentucky Fried Movie*, and like that film, it is a satire based on genre films. In this case, it takes off on the type of high-flying adventure in the skies associated with the name of Arthur Hailey. A luxury jet, on the way from Los Angeles to Chicago (as in *Airport*), runs into disaster. The crew is stricken with food poisoning, and the only one who can fly the plane is an ex-fighter pilot (Robert Hays), who, like Dana Andrews in *Zero Hour*, suffers from a loss of nerve. Also along to try to help is a pretty stewardess (Julie Hagerty) who also takes over the controls, like Karen Black in *Airport 1975*. The difference here, of course, is that everyone is slightly nuts, from the pedophilic captain (Peter Graves) and the basketball star posing as a co-pilot (Kareem Abdul-Jabbar) to a doctor (Leslie Nielsen) with a Pinocchio complex. Much of this is patently silly stuff, and the gags often fall flat, but it is not longwinded, and, for film buffs, it is nice set of in-jokes. With Lloyd Bridges, Robert Stack, Lorna Patterson, Stephen Strucker, Rossie Harris, Maureen McGovern, Howard Jarvis.

Distributor: Paramount

Ratings: Adult—Ontario, Maritimes/Mature—B.C., Manitoba/All—Quebec.

The Blues Brothers

Producer: Robert K. Weiss. **Executive producer:** Bernie Brillstein. **Producer:** John Landis. **Script:** Landis, Dan Ackroyd. **Photography:** Stephen M. Katz. **Editor:** George Folsey Jr. **Production design:** John J. Lloyd. **Music supervision:** Ira Newborn. **Running time:** 133 minutes.

The director of *Animal House* is back with *The Blues Brothers*, and it looks like John Landis has another hit. Playing the dark-suited, homburg-hatted and shaded characters that they originally created as a *Saturday Night Live* warmup act (an affectionate poke at early sixties Rhythm and Blues), are John Belushi and Dan Ackroyd as Jake and Elwood Blues. Determined to save the orphanage in which they were raised from foreclosure, but enjoined by the stern Sister Mary Stigmata (Kathleen Freeman) not to get the money illegally, the boys set out to get their band back together. There are, however, more than a few problems, and by the end, Jake and Elwood are being pursued by some disgruntled state troopers (Armand Cerami, Steve Williams), Jake's parole officer (John Candy), the local Nazi leader (Henry Gibson), Jake's jilted girlfriend (Carrie Fisher), who wants to blow them up, and finally the combined police forces of Chicago, the state of Illinois and the National Guard. Though *The Blues Brothers* is afflicted with much of the overblown extravagance that marred 1941, Landis is able to succeed where Spielberg missed, because he keeps the story at an elementary level, and never lets the action fail — thanks to Gary McLarty and his stunt team. Moreover, he shows himself an unabashed disciple of Mack Sennett in his massive squadrons of crashing police cars. And as a bonus, some great R & B figures appear, and do their thing, including James Brown, Ray Charles, Aretha Franklin, Cab Calloway (who does the immortal *Minnie The Moocher*) and John Lee Hooker. With Murphy Dunne, Donald Dunn, Steve Cropper, Willie Hall, Tom Malone, Alan Rubin, Lou Marini, Matt Murphy, Frank Oz, Charles Napier, Jeff Morris, Chaka Kahn, Lesley Ann Hornby (Twiggy), Steven Spielberg, John Landis.

Distributor: Universal

Ratings: Restricted—Sask. (warning), Ontario/Mature (warning)—B.C., Manitoba/Adult, not suitable for children—Alberta/Adult (warning)—Maritimes.

Brubaker

Producer: Ron Silverman. **Executive producer:** Ted Mann. **Director:** Stuart Rosenberg. **Script:** W.D. Richter, from a story by Richter and Arthur Ross. **Photography:** Bruno Nuytten. **Editor:** Robert Brown. **Music:** Lalo Schiffrin. **Running time:** 130 minutes.

Disguised as a prisoner, Henry Brubaker (Robert Redford) begins his job as warden of Wakefield Prison Farm determined to find out how conditions really are. And they are bad. The trustees, led by Huey (Tim McIntire), Caldwell (Everett McGill) and Birdwell (Joe Spinell), systematically brutalize and terrorize their fellow inmates, graft is commonplace, and the food has a tendency to walk away on its own. Backed by his friend in the state governor's office, Lillian Gray (Jane Alexander), Brubaker is determined to institute sweeping reforms. He has no illusions about the fact that most of the cons belong there, but he wants to give them back some self respect and run Wakefield like a modern institution. This is much easier said than done, as he finds that the corruption is deeply rooted, and that the prison board's chairman (Murray Hamilton) is not interested in rocking the boat. After some bodies are found buried in the prison's fields, Brubaker's idealism runs up against the pragmatic realities of politics, with the inmates caught in the middle. Finally the warden's own flow ("You start wars and let others fight 'em") brings him down. Brubaker, as directed by Stuart Rosenberg (*Cool Hand Luke*), is a tough and grim drama, with the whole cast giving fine performances, but especially Redford, Alexander, and Yaphet Kotto as Dickie Coombes, the initially cynical con ("Every new warden's a reform warden") whom Brubaker wins over. With David Keith, Morgan Freeman, Matt Clark, Richard Ward, Emmet Walsh, Lynda Haynes, Albert Salmi, John McMartin.

Distributor: 20th Century-Fox

Ratings: Restricted—Sask., Ontario (warning)/Mature (warning)—B.C./Adult Parental Guidance—Manitoba/Adult—Alta./14 years—Quebec, Restricted/Maritimes.

Can't Stop the Music

An EMI presentation. **Producers:** Allan Carr, Jacques Morali, Henry Belolo. **Director:** Nancy Walker. **Script:** Allan Carr, Bronte Woodward. **Photography:** Bill Butler. **Editor:** John Burnett. **Production design:** Harold Michelson. **Music:** Jacques Morali. **Running time:** 118 minutes.

With a lot of time on her hands after retiring from a lucrative modelling career, Samantha Simpson decides to help her friend Jack Morell to become a hit disco songwriter. Using her showbiz connections doesn't quite work, but a fortuitous set of circumstances intervene. Samantha and some friends recruit six characters from their Greenwich Village neighborhood to record Jack's songs, and when asked to think of a name for the group, what would be better than Village People? Allan Carr and Bronte Woodward make no pretence that their script for *Can't Stop the Music* is anything more than an update of a typical MGM backyard musical of the Garland-Rooney era, but it is done up with full scale New York disco glitter. Making her first feature, comedienne Nancy Walker shows some skill as director, and there are some first rate production numbers. Valerie Perrine plays Samantha with an appropriate lightness, and Steve Guttenberg has an eager puppy manner as Jack. But *Can't Stop the Music* is hobbled by the fact

that neither co-stars Bruce Jenner nor the Village People — Ray Simpson, David Hodo, Felipe Rose, Randy Jones, Glenn Hughes and Alex Briley — can act, and that Jacques Morali's type of disco is at least a year out of date. It will take all of Allan Carr's promotional skill to make a *Grease* out of this. With Paul Sand, Tammy Grimes, June Havoc, Marilyn Sokol, Barbara Rush, Altovise Davis, Russell Nype, Dick Patterson, Aaron Gold, Leigh Taylor-Young, Jack Weston.

Ratings: Adult—Sask., N.B./Mature—B.C. (warning), Manitoba/All—Quebec, Adult/Maritimes.

Carny

A Lorimar Production. **Producer:** Robbie Robertson. **Executive producer:** Jonathan Taplin. **Director:** Robert Kaylor. **Script:** Thomas Baum, from a story by Phoebe Kaylor, Robert Kaylor and Robbie Robertson. **Photography:** Harry Stradling Jr. **Editor:** Stuart Pappé. **Production design:** William J. Cassidy. **Music:** Alex North, Robbie Robertson. **Running time:** 107 minutes.

For a *Carny*, there are only two kinds of people: those who take, and the marks, those who come to the midway to get taken — and nothing is what it seems to be. This is the world of Frankie Chipman and Patch Beaudry. Frankie is a bozo, which means he paints his face, sits in a cage and taunts the passing marks to dunk him in the water. He makes three hundred dollars on a slow night. Patch is his partner, who helps keep the peace in the carnival, settles disputes, and greases the palms of local officials. Just in case, he carries a razor in his pocket. For Donna Stark, fresh faced, eighteen and looking younger, hitching herself to Frankie and his vagabond life is a way out of Reading, Pennsylvania, away from her dim boyfriend and a dead end job in her mother's diner. To Patch, Frankie's teenage girlfriend is nothing but trouble, until the carnival hits Georgia, and everything changes. Robert Kaylor makes a fine feature debut with *Carny*, which draws on his documentary background for its realism, but also shows the influence of Tod Browning's *Freaks* in its portrayal of the darkness behind the greasepaint and neon. Gary Busey's lopsided grin, musical laugh and hyperactive voice is right for Frankie, who has found a perfect, more or less safe, outlet for his aggression in his work. In his first acting role, songwriter and guitarist Robbie Robertson gives Patch the same slightly sinister quality of low key intensity that marked his musical career with The Band. Though the role of Donna is not a breakthrough for Jodie Foster — she did her first bedroom scene four years ago — it is yet another of her remarkable tough and tender

characterizations, and shows her to have grown into a petite beauty, with the potential to be a harder version of Meryl Streep. There are also fine performance from iridescent-eyed Meg Foster (no relation) as Greta, who shows Donna the tricks of the string game, Kenneth McMillan as Heavy St. John, the carnival owner, and Elisha Cook, in perhaps his best bit since *The Maltese Falcon*, as a midway veteran called On Your Mark. With Theodore Wilson, Bert Remson, Woodrow Parfrey, Tim Thomerson, Tina Andrews, Craig Wasson, Bill McKinney, John Lehne, Alan Braunstein.

Distributor: United Artists

Ratings: Restricted—B.C. (warning), Sask., Ont., N.B./Adult Parental Guidance—Manitoba, Restricted/Maritimes.

Rough Cut

Producer: David Merrick. **Director:** Donald Siegel. **Script:** Francis Burns (pseud.), from a story by Larry Gelbart, from the novel *Touch the Lion's Paw* by Derek Lambert. **Photography:** Freddie Young. **Editor:** Douglas Stewart. **Music:** Duke Ellington, Nelson Riddle. **Running time:** 112 minutes.

Jack Rhodes is a handsome American living in London, who runs the best Chinese restaurant in town. He gets invited to the best parties. He is also a master jewel thief. Gillian Bromley is the daughter of a prominent member of the British government. She gets invited to the best parties, and she is also a thief. Chief Inspector Cyril Willis, about to retire from Scotland Yard, uses Gillian to help wrap up his career by nailing Jack Rhodes. The bait is \$30 million in diamonds. *Rough Cut* is the culmination of a long standing desire of director Don Siegel, who is best known for his terse action films, to try his hand at a classic romantic caper comedy. He has a thoroughly polished cast here. Burt Reynolds plays Jack Rhodes with the same sense of restraint that marked *Starting Over*, but with his own special roguishness. Lesley-Anne Down is properly tough as the aristocratic Gillian, and David Niven, who helped create the gentleman thief in *Raffles*, is his usual assured self as Inspector Willis. Though Siegel is somewhat unsure of himself at times, especially with the repartee between Jack and Gillian, which seems forced, the actual jewel heist is carried off in fine style in this pleasant change of pace, with Timothy West, Patrick Magee, Al Mathews, Joss Ackland, Isobel Dean, Wolf Kahler.

Distributor: Paramount

Ratings: Adult—Alta., Ontario, N.S./Mature (warning)—B.C., Manitoba/All—Quebec.

Court Upholds National Nash

TORONTO — The Ontario Court of Appeal has upheld a labour arbitrator's decision to support the appointment of Knowlton Nash as anchorman of CBC-TV's *The National* newscast.

But a spokesman for the Canadian Union of Public Employees (CUPE), which launched the appeal, says the union will press ahead with plans to seek leave for a further appeal to the Supreme Court of Canada.

"To the other staff announcers," says CUPE spokesman Barry Davis, "to which that assignment represents the plum, the ultimate, it (the decision) means that door is closed forever."

Davis says the appointment of Nash to the post in November, 1978, violated CUPE's collective agreement with the Corporation, and a grievance was promptly filed with CBC. That led to the

arbitrator's subsequent ruling, a Divisional Court decision last November, and the two-day Appeal Court session. Davis says Nash was not a staff announcer, unlike others vying for the job, before his appointment. He claims other candidates were not given equal opportunity to audition for the position.

Further, Davis says Nash's five-year pact with the web, complete with a 90-day notice clause in case of reassignment, and exemption from the standard one-year probation period, "far exceeds the terms of our collective agreement." Davis says most newsreaders are signed to one-year contracts.

According to one report, Nash's salary with CBC is about \$80,000. He was head of the network's English-language news/current affairs department prior to his appointment.

PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

Features in Production

**Astral Bellevue
Pathé**
(514) 748-6541

A Stroke of Luck

Formerly called "French Kiss," film began May 13 in Montreal and will move to N.Y. An Astral Bellevue Pathé/Trans-Atlantic Enterprises presentation, exec.p. Harold Greenberg, Robert Kline p. Harold Greenberg exec. In charge of p. Don Carmody sc. Lionel Chetwynd, based on story by Jean-Yves Pitouin and Lionel Chetwynd p.man. Ray Sager d.o.p. François Protat p.design Ted Watkins art d. Guy Comtois d Roger Vadim 1st a.d. Jim Kaufman cost. N. Massone sd. Jos Champagne 2nd a.d. Pedro Gandel 3rd a.d. no 1 Anne Murphy, no 2 Francine Langlois cont. Brigitte Germain cast. (Montreal) Ingrid Fischer (Cine Casting), (Toronto) Ali Karnick (Karnick/Armstrong Casting) unit man. Josette Perrotta loc. Christine Burt asst.loc.man. Joel Greenberg p.sec. Cindy Morton Rossy asst.art d. Penny Hadfield props Marc Corriveau asst.props Nathalie Vadim set dec. Tom Coulter set dress. Maurice Leblanc prop. master Gilles Aird prop.buyer Lise Phaland drafts man Raymond Larose p.illus. Jo-Anne Ladenheim sp. eff. Martin Malvoire wardrobe Francesca Chamberland asst.wardrobe Paulette Gagnon dresser Michelle Lafaille make-up Marie-Angela Protat asst.make-up Rosalyn Hoffman make-up for Marie-France Pister Eric Muller Hair Tom Booth cam. Alan Smith 1st asst.op. Robert Guertin 2nd asst.op. Michel Girard 2nd unit op. no 1 Peter Benison 2nd unit op. no 2 Bert Tougas 2nd unit op. ass. no 1 Rick Bujold 2nd unit op. ass. no 2 Bonnie Andrukaitis Stills Josh Nefsky Boom Jim Thompson Gaff. Jacques Fortier Best boy Claude Fortier 1st elec. Normand Viau 2nd elec. Gilles Fortier key grip Serge Grenier grip Robert Grenier Laborer Dermot Stoker craft serv. Henry Labelle apprentice Louis Massicotte transport. Rick Disensi sd. eff. ed. Fred Brennan, Michael O'Farrell asst. sd. eff. ed. Michael Ray dial. ed. Sharon Lackie ass. dial. ed. Helen Watson fully ed. Andrew Malcolm music ed. Carl Zittler post p. sup. John McAuley p.a. Michael Bernadelli, Patty Morein, Elaine Spitzer l.p. Wayne Rogers, Marie-France Pister, Lloyd Bochner, Samantha Eggar, Patrick MacNee, Gloria Carlin and Melvyn Douglas as Max, Allan Magicovsky, Norwich Duff, James B. Douglas, Jane Fellowes pub. David Novek, Bernard Voyer, Berger Novek Entertainment P.R. (514) 861-5555

The Secret Self

Formerly entitled "Freaks," began April 1980 in various locations around the world on a \$1.5 million budget. exec.p. Robert Kline p.d.sc. Harry Rasky pub. Berger Novek

Dal Productions
(514) 731-7801

Happy Birthday To Me*

Began July 3, 1980 in Montreal p. John Dunning and André Link lino p. Stewart Harding. Produced with Famous Players Ltd. p. man. Carole Legault p. sec. Carole Laflamme d. J. Lee Thompson a.d. Charles Braive sc. John Saxton, Timothy Bond, Peter Jobin art d. Earl Preston cam. Mike Lente sd. Richard Lightstone boom Jim Thomson ward. Huguelette Gagnon make-up Jocelyne Bellemare l.p. Melissa Sue Anderson, Glen Ford unit man. Ginette Hardy cast. Dani Hausmann

**Filmpian
International Inc.**
(514) 849-6051

Gas*

Principal photography began June 23 in Montreal with a \$6 million budget. A Pierre David, Victor Solnicki, Peter S. Davis and William N Panzer Presentation. executive producers Pierre David, Victor Solnicki p. Claude Héroux unit man. Jean Savard p.coor. Danièle Rollerback d. Les Rose a.d. John Fretz sc. Richard Wolf, story by Susan Scranton, Richard Wolf cont. France Boudreau art d. Carol Spier d.o.p. René Verzier focus pull Denis Gingras loader Jean-Jacques Gervais sd. Patrick Rousseau ward. Gaudeline Sauriol make-up Louise Rundall gaf. John Berrie grip François Dupéré cast. Ginette D'Amico ed. Patrick Dodd l.p. Susan Anspach, Howie Mandel, Sterling Hayden, Donald Sutherland, Helen Shaver, Peter Ackroyd, Sandee Currie, Keith Knight pub Paratel (514) 845-0111, Berger Novek PR (514) 861-5555

**National Film
Board of Canada**
(514) 333-3333

Les beaux souvenirs

Shooting began June 17 on the Ile d'Orléans, Quebec with a budget of \$1 million. exec.p. Jean Dansereau p. sup. Francine Forest p. man. Denise DesLauriers p. sec. Nicole HilaréGuy d. Francis Mankiewicz a.d. Jacques Benoit, Nicole Chicombe sc. and dial. Réjean Ducharme cont. Marie Lahaye art d. Norman Sarrazin d.o.p. Georges Dufaux cam. Daniel Jobin, Sylvain Brault light Maurice De Ernsted, Denis Baril, Gérald Proulx, sd. Claude Hazanavicius gaff Denis Dupont cost. Blanche Boileau makeup Diane Simard access. Jean-Baptiste Tard, Pierre Fournier assisted by Denis

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request. Please telephone additions and up-dates information to:

CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. d. director asst. d. assistant director sc. script adapt. adaptation dial. dialogue ph. photography sp. ph. eff. special photographic effects ed. editor sup. ed. supervising editor sd. sound sd. ed. sound editor sd. rec. sound recording p. des. production designer art d. art director set dec. set decorator m. music cost. costumes l.p. leading players exec. p. executive producer p. producer assoc. p. associate producer line p. line producer p. sup. production supervisor p. man. production manager p.c. production company dist. distributor. An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

Hamel ed. André Corriveau l.p. Monique Spaziani, Julie Vincent, Paul Hébert, R. H. Thomson Michel Daigle, Claude Simard pub. Jean Glimm

Calypso St-Laurent

Shooting began July 1st in St. Lawrence Gulf and Seaway and on Newfoundland coast. Estimated budget: \$800,000 to \$1.2 million. p.c. NFB and La Fondation Cousteau in a 50-50 proportion p. Jacques Bobet d. Jacques Gagné d.ph. Guy Dufaux. Technicians will be chosen directly from the Cousteau team. 4 month shoot; estimated running time between 120 and 180 minutes.

Nelvana Ltd.
(416) 863-0091

Drats

Animated feature in production since Feb. 1. p. Michael Hirsch, Patrick Loubert d. Clive Smith.

**Les Productions
Prisma**
(514) 866-3568

La vie de couple, à quel prix?

A feature-length documentary in photography since 1979, in Montreal. Estimated budget: \$150,000 p. Claude Godbout, Marcia Couëlle p. sup. Marcia Couëlle d. Diane Létourneau sc. Diane Létourneau d.o.p. Jean-Charles Tremblay.

Quadrant
(416) 961-8705

Misdeal

Principal photography began May 19 in Spain, to follow with a 6-week shoot in Canada on a \$3.5 million budget p.c. Quadrant/MLI Film Presentation exec.p. David Perlmutter p. Michael Lebowitz d. John Trent sc. John Hunter, Rick Rosenthal, David Rothenberg ph. John Coquillon l.p. John Heard, Lyon Helm, Alberta Watson, Steve McHattie pub. Marlene Smith.

Simcom Ltd.
(416) 863-0628

Melanie

Principal photography began June 2, with locations in Toronto, Los Angeles. Budget: \$4 million. p.c. Melanie Productions Inc. p. Simcom Ltd., Peter Simpson exec.p. Richard Simpson d. Rex Bromfield sc. Robert Guza Jr. & Richard Paluck ph. Richard Clupka p.design Roy Forge Smith p.man. Gerry Arbeid sd. mix Douglas Ganton ed. Brian Ravok 1st a.d. Ken Goch loc.man. Brian Ross l.p. Glynnis O'Connor, Paul Sorvino, Burton Cummings, Trudy Young, Layne C. Sleman, Jamie Dick pub. Pat Whittingham.

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Projects in Negotiation

**Amulet Pictures
Ltd.**
(416) 596-1411

Meanstreak

Shoot to begin August 4 in Toronto with \$3 million budget. p. Bennett Fode exec.p. John F. Bassett d. sc. Alan Eastman music Rough Trade l.p. Brad Davis, Carrie Fisher, Beverley D'Angelo, Ronnie Hawkins and Kate Lynch (l.p. tentative) pub. Budman Match Inc. (416) 484-7773.

**Art Film
Production**
(416) 960-0875

Terror on the Lake

To begin in late 1980 in Toronto, on a \$4.7 million budget p. Dan Barbanic sc. Bernie Williams p. man. Bernie Williams.

**Association
Coopérative de
Productions
Audio-Visuelles**
(514) 849-1381

Baie James

Projected for 1981, one feature film and a dramatic television series of 6 episodes p.c. Les Productions La Grande p. Bernard Lalonde, René Guéssaz, Francine Sala sc. Louis Sala in consultation with Denys Arcand.

Barry Allen Prod.
(416) 598-3821

Pantyhose

In discussion-plans for Fall 80 shoot. exec.p. Barry Allen p. Janis Allen d. George Leskay.

Playboy of the Western World

In discussion. exec.p. Barry Allen, Jerome Simon sc. Joshua Smith.

Beryl Fox
(416) 364-5176

By Design

To begin in Vancouver in the Fall 1980 a comedy about two people who run a boutique. p. Beryl Fox, Verner Aellen d. Claude Jutra.

**Bloody Good
Production**
(514) 861-5278

Dracula Superstar

To begin in the Spring, 1981 in Montreal with a \$3.5 million budget p. Peter Lebensold, Richard Lightstone, James Kaufman

B.M. Film Co. Inc.
(514) 844-1300

Nincompoops

Fall 1980 in Toronto with a budget of \$3.6 million. p. Bruce Mallen p.c. Ossi Rawi ass.p. Carol Klein cast. Rita Tushingham pub. Berger Novek.

Break Away

To be done in November 1980 p. Bruce Mallen ass.p. Carol Klein exec.p. Michael Gilbert.

**Burg Productions
Ltd.**
(416) 881-5443

Back Stretch

Toronto shoot next year on a budget of \$1.6 million p. Tony Kramreither sc. Kevin Brodie l.p. Erik Estrada, George Kennedy, Jonathan Winters.

Merchand of Death

Shoot planned for early 1981 p. Tony Kramreither sc. William Davidson, John Craig

**Cabbageroll
Productions**
(416) 461-7725

Alligator Shoes

To start shooting in August, 1980 in Toronto and Belleville p. John Phillips, Clay Borris d. Borris asst. d. Holly Dale ph. Phillips sc. Borris

**Canamere
Films Ltd.**
(519) 453-0164

Death To The Donnelly's

To begin in 1981 exec.p. Roger A. Leblanc sc. adapted by Maridon Miller.



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Nielsen-Ferns International Ltd. 55 University Ave. Suite 1100, Toronto Canada M5J 2H7
Tel: (416) 361-0306 Telex: 06-22745

Projects in Negotiation

Hide and Seek

To begin in the Spring of 1981.
exec. p. Roger A. Leblanc.

Cinak Ltée (514) 248-3295

Le Sphinx

A feature film for children to be filmed in Quebec with an estimated budget of \$200,000. p. Marguerite Duparc d. Claude Paquette col. 16mm.

Company C. Films Inc. (514) 844-3475

Fathers, Daughters and other Endangered Species

To begin two week shoot in New York and then at Magder Studios in Toronto in October 1980 with a budget of \$6 million. p. Carol Campbell.

Cooper-Rosenfeld (416) 922-2251

Bells

To begin on August 5 in Toronto with a \$4 million budget. p.c. Coco Film Production Inc. p. man. Phil McPhedran assoc. p. Michael Hadley p. Robert Cooper, Stanley Colbert co-p. Brian Walker d. Michael Anderson sc. J.K. Harrison.

Utilities

Planned to start in October 1980 p.c. Robert Cooper Film Production Inc. p. Robert Cooper co-p. Rob Lockwood assoc. p. Michael Hadley p. man. John Danyik d. Daryl Duke.

Screwing of the Average Man

Little Picture with Big Ideas

A series of five feature films; all Canadian low budget.

The Resort Flashpoint

MacTaggart's War Live, Love, Laugh

Two Kinds of Terrible

Corporation Image M & M (514) 878-1474

Cocksure

Principal photography to begin in Sept. 1980 in Calgary. Estimated budget: \$6 million. p. René Malo, Ted Kotcheff d. Darryl Duke sc. Mordecai Richler l.p. George Segal.

Night Letter

Principal photography to begin in October in Georgia and Montreal. Estimated budget: \$4 million. p. René Malo d. Jean-Claude Lord sc. Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes l.p. Richard Gere

St-Urbain Horseman

d. Ted Kotcheff sc. Mordecai Richler.

Love is a Long Shot

Crawley Films (613) 728-3513

The Strange One*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million p.c. Crawley Films Production p. Budge Crawley exec. p. F.G. Townsend assoc. novel by Fred Bodsworth "The p. (wildlife unit) William H. Carrick sc. Barry Lane, adapted from a novel by Fred Bodsworth "The Strange One" d.o.p. Robert Ryan ph. Robert Ryan, Patrick Carey sp. effects ph. Patrick Carey, Robert Ryan.

Cypress Grove Films Ltd. (416) 977-3320

If You Could See What I Hear

Shooting begins Aug. 7, 1980 in Toronto. exec. p. Dale Falconer p.d. Eric Till art d. Gavin Mitchell sc. Stuart Gillard, based on book by Tom Sullivan and Derek Gill d.o.p. Harry Makin p.man. Joyce King cast. Karnick & Armstrong ed. Eric Wrate.

Dal Productions (514) 731-7801

The Armoured Man*

A sci-fi action movie with a budget of \$2 million, scheduled for Sept. 1980 in Montreal p. John Dunning and André Link l.p. p. Stewart Harding d. Jean Lafleur

sc. Edith Ray, David Preston. Produced with Famous Players Ltd.

A Comedy

Principal photography to begin in the Summer of 1980, in Montreal p. John Dunning, André Link l.p. p. Bob Presner d. George Milhalke. Produced with Famous Players Ltd.

Entreprise de Développement Cinéma- graphique (514) 527-3433

Les tourtereaux

Principal photography to begin in October 1980, in Montreal. Estimated budget: \$400,000. p.c. Ed-ec Inc., Ciné-Groupe exec. p. Paul Beaupré p. Jean-Claude Germain, based on a play by Germain adapt. Jean-Claude Germain, with Harry Fishback d. Harry Fishbach l.p. Jean Leclerc, Nicole Leblanc.

Filial Productions Inc. (416) 535-2867

Paul Horn

A feature length documentary to begin filming Oct./Nov. 80 in England, Egypt, India, China, Los Angeles and Victoria, B.C. December release p. Alan Lane, Phil Desjardins d. Phil Desjardins ph. Vic Sarin sd. Brian Avery mus. Paul Horn and others pub. Stephen Chesley and Assoc. 922-2442. Budget: \$400,000.

Film Consortium of Canada (416) 923-3234

Martin's Day

Planned to begin shooting Fall exec. p. William Marshall and Hank Van der Kolk p. Alexander Macdonald ass. p. Sarah Miller-Hayward sc. Allan Scott, Chris Bryant d. Allan Scott and Chris Bryant a.d. Tony Lucibello art d. Ruben Freed.

Heaven on Earth*

Formerly "Odyssey Of The Children" and "A Long Way from Home" the film begins Aug. 7 in Toronto p.c. Film Consortium of Canada in association with CBC p. Bill Marshall, John F. Bassett d. Peter Pearson sc. Margaret Atwood.

Les Films de la Nouvelle France (514) 288-1888

Histoires d'amour de l'histoire de France

Series of 13 one-hour programmes for TV, 6 of which will be

filmed this fall and 7 in spring 1981 in Montreal, with a budget of \$4.4 million (SDICC participation). p.c. les films de la Nouvelle France p. Yves Hébert exec. p. Maxine Samuel sc. Pierre Desrosiers, Marcel Godin, Claude Levac, Jean Salvy, Micheline Jarry, Claude Lacombe, d'après les oeuvres de Guy Breton "Histoire d'amour de l'histoire de France." pub. Micheline Berbard col. 16mm colour.

Film Five Inc. (416) 595-0015

The Birds of Prey*

To begin shooting in 1980 p., d. Daryl Duke sc. Clive Exton ph. Billy Williams p. design Trevor Williams pub. Ramsay (416) 960-5433.

Fimplan International Inc. (514) 849-6051

Diplomatic Immunity

Principal photography to begin October 13. Estimated budget: \$6.5 million p. Claude Héroux exec. p. Pierre David, Victor Solnicki d. Harvey Hart sc. Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer pub. Paratel (514) 845-0111 and Berger Novek PR (514) 861-5556.

The Fright

Principal photography to begin July 28, in Montreal. Estimated budget: \$4.5 million p. Claude Héroux exec. p. Pierre David, Victor Solnicki d. Jean-Claude Lord sc. Brian Taggart art. d. Michel Proulx pub. Paratel (514) 845-0111, and Berger Novek PR (514) 861-5556.

Corrections

Several last minute corrections to the guide were received too late for inclusion in this edition. The July 21 edition will carry all corrections and additions. Please phone updated information to:

Del Mehes, Toronto
(416) 366-0355

Yves Gagnon, Montreal
(514) 272-5354

The Queen

p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films p. Claude Héroux sc. Jean-Pierre Jaubert.

Frankenstein

To begin in 1981 p. Claude Héroux exec. p. Victor Solnicki, Pierre David sc. d. David Cronenberg.

Models

p. Claude Héroux exec. p. Pierre David, Victor Solnicki sc. Charles Dennis.

For Those I Loved

A Canada/France co-production based on the book by Martin Gray p. André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmpian International).

Les Films François Brault Inc. (514) 465-4920

Louis Cyr*

Principal photography to begin in the Summer, 1980 in St-Jean de Matha, St-Jean de Napierville, Quebec City p., d. François Brault sc. Victor Lévy-Beaulieu.

Finefilm Productions Inc. (416) 368-6175

Mother Lode

Scheduled for a late summer shoot in British Columbia on a \$5 million budget p. Daniel Fine assoc. p. Tony Thatcher sc. Fraser Heston l.p. Charlton Heston.

Black Rice

Planned for 1981 on location in Hong Kong with a \$7 million budget sc. Raynold Gideon, Bruce A. Evans.

Reaching

Small Potatoes

sc. John Palmer and Claude Jutra l.p. Maury Chaykin, Saul Rubinek.

Fraser Films (403) 428-6690

Four's a Crowd*

(formerly titled "Back to Beulah") p.c. Beulah Films Ltd. exec. p., p. Fil Fraser assoc. p. Deanne Judson d. Eric Till sc. W.O. Mitchell from his play "Back to Beulah."

Harry Alan Towers (416) 923-3581

SS-GB

A Canadian-British co-production to be filmed in Toronto and London, G.B. Canadian budget: \$10 million p. Harry Benn (G.B.) exec. p. Harry Alan Towers d. Peter Carter sc. Gerald Wilson adapt. of Len Deighton's best-seller l.p. James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger pub. Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross

A Canadian-Italian co-production planned for summer shoot on a \$3 million budget. p. Harry Alan Towers d. Enzo Castellari sc. Martin Walger, Peter Welbeck ed. Stan Cole ph. Alejandro Ulloa art. d. Jerry Holmes l.p. Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jackie Chong pub. Stephen Chesley and Assoc. (416) 922-2442.

Hazleton Motion Pictures (416) 961-3212

Kelley!

A period comedy to begin shooting in early 1981 p. David Eustace, Nancy Stewart.

L'Image Motion Picture Prod. (416) 363-2469

Dragon Tracks

Principal photography to begin Aug. 18 in Agawa Canyon. Action adventure dealing with the martial arts. p. Ron Moore sc. Dick Oleksiak and Peter Lauterman based on original story by Ron Moore l.p. Michael McNamara and Mark McNamara.

Independent Pictures (416) 363-0222

At Large

To begin shooting late 1980. p.c. Independent Pictures in association with Brom Films. p. Peter O'Brian.

Intercom Films (416) 366-7773

Luke's Summer

Principal photography to begin in 1980 in the Belleville, Ont. area. Estimated budget: \$4 million. p. Gil Taylor exec. p. H.A. Towers d. Bill Davis sc. Bill Davis, Mimi Davis, Lawrence Holden.

International Cinema Corporation (514) 284-9354

Bethune— The Long March

To begin in 1981 in China, Canada and Spain with a budget of \$20 million p.c. I.C.C. p. John Kemeny, Denis Héroux d. Ted Kotcheff sc. Ted Allan.

The Plouffe Family/ Au pied de la pente douce

To begin on Aug. 18, '80, in Montreal. A 3-part series, 2 hours

Projects in Negotiation

each, for TV; a feature length film for theatrical distribution. p. Justine Héroux ex. p. Denis Héroux d. Gilles Carle sc. Roger Lemelin ph. François Protat make-up Marie-Angèle Protat sd. Patrick Rousseau stills Attila Dory light Jacques Fortier p. sec. Jacky Fritz p. sup. Micheline Garant l.p. Denise Filiatrault pub. Berger Novek dist. 2Cine 360

JFB Productions Inc./Les Productions Agora Inc.
(514) 288-4011

Hit and Run

To be shot in Montreal October 1980 on a \$2.5 million budget p. Joseph F. Beaubien, Nicole Boisvert.

Kuper Prod.
(416) 961-6609

Child of the Holocaust

p. Jack Kuper sc. Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.
(514) 487-5179

Frankencar

An action film to be shot on location on the various Canadian raceways in early 1981. Estimated budget: about \$2 million. Some photography to be done in California p. Didier Farré d. Paul Bartel.

Lewis-Allen Productions
(212) 221-2400

Never Cry Wolf

This movie version of Farley Mowat's *Never Cry Wolf* is scheduled for photography in the Yukon, the Northwest Territories and Vancouver p. Lewis Allen and Joseph Strick p.man. Marilyn Stonehouse d. Trevor Williams assoc.p. Walker Stuart.

Manitou Productions Ltd.
(416) 924-2186

Go Boy

exec.p. Ralph Ellis p. William Davidson sc. Martin Lager based on the novel by Roger Caron.

Marquis Films
(416) 922-2481

Sweet Justice

Scheduled to begin in 1980: A Canadian/U.K. co-production exec.p. Richard Norton (Toronto) p. Malcolm Heyworth (London), Robert Perks (L.A.) d. Richard Marquand sc. based on the novel "Declaration of Independence" by W.A. Canaway l.p. Brooke Shields pub. Chesley (416) 922-2481.

The Yermakov Transfer

A Canada/U.K. co-production slated for the Fall 1981 on a \$6.6 million budget p. Antony Rufus Isaacs, John Trent.

Mark Film Productions
(416) 968-3000

Incubus

To start pre-production this April. Shooting planned for early Summer, in Toronto exec.p. Stephen Friedman p. Mark Boyman sc. Sandor Stern.

Mediavision Inc.
(416) 762-8107

The Matarese Circle

To begin shooting Summer of 1980 p. Bob Clark and Mark Frostad d. Bob Clark sc. Darryl Ponicsan from a novel by Robert Ludlum pub. Stephen Chesley Assoc.

Mega-Media Communications
(416) 368-2001

The Man Who Cried... "Alien!"

p. Stephen Zoller and Tibor Takacs.

Mercury Pictures Inc.
(604) 684-5341

The Grey Fox

p.c. Mercury Pictures Inc. p. Peter O'Brian d. Phillip Borsos sc. Tom Drake story credit Phillip Borsos, Barry Healey, Christian Bruyère art d. Keith Pepper.

Mr. and Ms. Film Inc.
(416) 366-6006

Mr. and Ms.

Scheduled for early Fall 1980 p. Don Haldane d.sc. Don Owen assoc.p. Wayne Moore.

Nielsen-Ferns
(416) 361-0306

Pélagie-La-Charrette

A feature theatrical release, plus a mini-series for T.V. based on Antoine Maillet's novel. Principal photography to begin in March 1981 in Toronto, Louisiana and New Brunswick. exec.p. Richard Nielsen d. René Bonnière sc. Antoine Maillet

The Tin Flute

A five, one-hour series for TV, scheduled for a Spring 1981 shoot with aid from the CFDC and the Institut Québécois du Cinéma p.c. Nielsen-Ferns in association with Rose Films and Lamy-Spencer exec. p. Marie Josée Raymond,

Pierre Lamy, Pat Ferns d. Claude Fournier sc. B.A. Cameron

Grey Owl

Two 90 minute specials for TV p.c. Nielsen-Ferns in association with Yorkshire Television exec.p. Richard Nielsen and Pat Ferns sc. Alan Plater

The Romance Movies

Three features for TV in co-production with Harlequin Books

The Wars

A 120 min. film made for TV sc. Timothy Findley, based on his novel "The Wars."

Nimkeeg Films
(416) 368-5455

Blondie

Plans to shoot concert at the Palladium in London, England and to continue shooting early Spring 1980 in Toronto, Paris, N.Y. p. John McDonald d. Lek Kowalski.

Pesephone Productions Ltd.
(416) 368-6175

100 Horse

Principal photography to begin in September 1980. Estimated budget: \$5 million. p. Gail Thomson d. Peter Medak sc. Mark Rosen pub. The Network—Roger Stewart (416) 368-6175.

Phoenix-Maze Prod. Inc.
(416) 336-7677

Murder on Pier 7

To begin sometime in 1980 in Vancouver and Toronto, formerly titled "The Wooden Elephant" exec.p. John Board d. Alan Gibson p.designer Chris Adeny p. man. Hugh Harlow sc. Robert Carney art.d. Perri Gorrara casting Karn Hazzard world sales Sam Jephcott pub. Stephen Chesley Assoc.

Les Productions de la Chouette
(514) 288-5719

X Loves Maleine

To shoot in Montreal this September with a \$325,000 budget. exec.p. Claude Degagné (Ballon Blanc) sc. collective effort d. Marc Voizard ph. Georges Archambault.

Les Production Karim
(514) 842-1424

Disco Murder

Principal photography to begin in Montreal, in September 1980. Estimated budget: \$3.4 million. To be produced with a technical crew from Onyx Films exec.p., p. Jean Zaloum d. Roger Cardinal sc. Pat MacDougall d.ph. René Verzier.

Les Productions Le Loup Blanc
(418) 653-6721

Signe particulier: réveur

Principal photography to begin in the Fall of 1980 in Quebec City. Estimated budget: \$300,000 p. sup. Geoffroi de Bontemps d. Yves Simoneau sc. Pierre Powers, Jean-Pierre Matte, Yves Simoneau adapt. of a text by Pierre Powers art.d. Michel-André Thibault p. Yves Simoneau.

Les Productions Vent d'Est
(514) 277-8929

Turlutte des années dures

Shooting scheduled for Fall, 1980 throughout the province of Quebec, on a \$250,000 budget p. Francis Van Den Heuvel p. sup. Lucille Veilleux d., sc. Richard Boutet, Pascal Gélinas ph. Robert Van Herweghen, 16mm color

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi

Principal photography to begin in Montreal, in July 1980. Estimated budget: \$1.2 million p. Robert Ménard assoc.p. Marcel Pothier sc. Roger Fournier cont. Thérèse Bérubé art d. Vianney Gauthier set dec. Vianney Gauthier d.ph. Pierre Mignault light. Jacques Paquette ed. Marcel Pothier ward. Lise Jobin make-up Micheline Foissy l.p. Jean Yanne, Gilles Renaud d. Robert Ménard color, 35mm, 90 min. pub. Mireille Gagnon.

Quadrant
(416) 964-6661
(416) 961-8705

How the West Was Shrunk

To begin shooting in 1980 p.c. The Purple Heart Film Corp. exec.p. David Perlmutter d. David Steinberg sc. Bob Kaufman p.man. Joyce Kozy King.

«Love»

Principal photography to begin in October, 1980. Estimated budget: \$2 million. exec.p. David Perlmutter p. Renée Perlmutter l.p. Joni Mitchell, Liv Ullman, Antonia Fraser, Edna O'Brien, Penelope Gillat, Gael Green, Mal Zetterling, Nancy Dowd, p. man. Bill Zborowski, p. tel: (416) 960-8447

100 Proof

To begin in the Spring, 1981 and made in association with Michael Gilbert of Los Angeles p.c. Velvet Film Production Limited sc. based on an original story by Joseph Adelman.

Cynthia's House

A joint venture with Jérôme Simon. p.c. Velvet Film Production sc. Barrie Hale.

Rafal Productions Inc.
(514) 932-0396

Hot to Trot

Scheduled for Fall 1980 or Spring 1981. Budget \$4 million p. Rafal Zielinski d. Rafal Zielinski sc. Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer 1981, in Gaspé. p. Raymond Daoust.

Ronald I. Cohen Productions
(514) 935-8262

Ticket to Heaven

To begin July 21 in Toronto, exec.p. Ronald Cohen p. Vivienne Leebosh ass.p. Annika McLachlan p.man. Sally Dundas p.sec. Gaby Clery p.designer Suzanna Longmire d. Ralph Thomas sc. Ralph Thomas, Anne Cameron ass.d. Bill Corcoran, Bruce Marlarthy, Martha Hendrix cont. Sarah Grahame art d. Jille Scott d.ph. Richard Leiterman cam. op. John Holbrook 1st ass. Tom Ryan 2nd ass. Bruce Carwardine boom Glen Gauthier ed. Ron Wisman cost.designer Linda Kemp ward. Eria Glisserman set dresser David Jaquest make-up Valli Slutski hair dressing James Brown gaffer David Usher key grip Michael Kohne props John Berger props ass. John Rose location man. Phyllis Wilson cast. Clara Walker extras cast. Brian Glisserman acct. Lisa King.

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting set for October 1980 in Montreal and Quebec City on a \$5.9 million budget. p. Robert Langevin d. John Trent sc. Arnie Gelbart l.p. Nick Nancuso.

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin October 1980. p. Robert Lantos exec.p. Stephen J. Roth sc. Mark Kudlow, Lawrence Kaplan pub. Lana Iny—RSL Prod. and Berger Novek.

Lingerie

p. Robert Lantos, Stephen J. Roth sc. Leila Basen

500 Keys

p. Robert Lantos, Stephen J. Roth sc. Kit Carson, Barry Wexler

Scorpio Film Productions
(416) 967-9191

Moon in Scorpio

August shoot in Cornwall, England, for 6 weeks on a Canada/U.K. co-production. p. Bill Lynn d. Silvio Narizzano l.p. Michael

Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan.

Seagull Productions
(514) 933-4365

Memoirs of Montpasse

To begin in Montreal in Fall with a \$4 million budget. p.c. A Persephone-Seagull Production exec.p. James Shavick p. Larry Hertzog sc. Jack Paris, Steve Manners pub. The Network (416) 368-6175.

Child's Play

To begin in Montreal in August 1980 on a \$2 million budget. p.c. A Seagull Production exec.p. James Shavick p. Larry Hertzog pub. The Network.

California Chablis

To begin in 1981 in Vancouver with a \$3.5 million budget. p. James Shavick sc. Steven Manners.

Sefel Pictures International Ltd.
(416) 964-7900

The Last Time Around

Principal photography to begin in July 1980 p. John Ryan sc. Jim Henshaw.

Hungarian Roulette

Principal photography to begin in Toronto and France in late 1980. p. John Ryan.

Ghost Fox

p. George Mendeluk d. Mendeluk sc. James Huston.

Selkirk Films Inc.
(416) 967-5550

Goodbye California

A Canada/U.K. co-production scheduled for next spring p. Peter Snell d. Don Sharp sc. Sharp, Alan Scott, Chris Bryant.

Silverscreen International
(416) 922-2442

The Burning Book

Principal photography to begin in 1980 with a \$7,750,000 budget. exec.p. Robert S. Leckie p. Roy Krost d. Paul Almond sc. Ric Hardman l.p. Richard Harris, David Warner, Christopher Plummer pub. Stephen Chesley.

Stratford Festival Canada
(519) 271-4040

The Importance of Being Earnest

Scheduled to begin shooting in June 1981. m. Louis Applebaum art.d. Robin Phillips l.p. Richard

BOX OFFICE GROSSES

Title	Origin	Distributor	Places	Period	Weeks	Gross
L'adolescente	Fra.	Films Mutuels	P.Q.	June 6-July 4	4	16,000
Airplane	USA	Paramount	Canada	June 27-July 4	1	140,000
All That Jazz	USA	20th Century Fox	Canada	Dec. 21-July 4	28	4,000,000
Being There	USA	United Artists	Canada	Feb. 8-July 4	21	2,700,000
Black Stallion	USA	United Artists	Canada	Mar. 14-July 4	16	1,750,000
The Blues Brothers	USA	Universal	P.Q.	June 27-July 4	1	35,000
Brubaker	USA	20th Century Fox	Canada	June 20-July 4	2	360,000
Carny	USA	United Artists	Canada	June 20-July 4	2	75,000
Cordélia	Can.	Films Mutuels	P.Q.	Feb. 8-July 4	22	324,299
Cul et Chemise	Fra.	Télémonde	P.Q.	June 20-July 4	2	215,700
The Empire Strikes Back	USA	20th Century Fox	Canada	May 21-July 4	6	4,200,000
La tendresse?.. bordel!	Fra.	Action Film	P.Q.	Apr. 25-July 4	10	190,000
Friday 13th	USA	Paramount	Canada	May 9-July 4	8	1,150,000
La Frisée aux lardons	Fra.	Astral	Montreal	June 27-July 4	1	3,100
Kramer vs. Kramer (French ver.)	USA	Columbia	P.Q.	May 30-July 4	5	162,300
Lady and the Tramp	USA	Paramount	Canada	Mar. 14-July 4	16	1,400,000
Little Darlings	USA	Paramount	Canada	Mar. 21-July 4	15	3,100,000
The Long Riders	USA	United Artists	Canada	May 16-July 4	7	820,000
Mary Poppins	USA	Paramount	Canada	June 27-July 4	1	285,000
Mon nom est Bulldozer	Italy	Action Film	P.Q.	May 2-July 4	9	329,400
Nosferatu	Ger.	Bellevue	Montreal	June 27-July 4	1	5,250
The Nude Bomb	USA	Universal	Canada	June 13-July 4	3	75,000
Roadie	USA	United Artist	Canada	June 13-July 4	3	250,000
Rough Cut	USA	Paramount	Canada	June 20-July 4	2	420,000
The Shining	USA	Warner Bros.	Canada	June 13-July 4	3	1,500,000
Le Tambour (The Tin Drum)	Ger.	Ciné 360	P.Q.	Apr. 11-July 4	12	373,549
Up The Academy	USA	Warner Bros	Canada	June 6-July 4	4	500,000
Urban Cowboy	USA	Paramount	Canada	June 11-July 4	3	800,000

Projects In Negotiation

Curnock, Barry MacGregor, Nicolas Pennell, William Hutt, Domini Blythe, Marti Maraden, Amella Hall, Eric Donkin, and William Needles.

Thomas Ben International
(403) 463-5207

Here Come the Niggers!

A low budget film to begin shooting before the end of the year, in Alberta. p.s.c. Isaac Thomas pub. Len Stahl (403) 424-4692

King Cobra

To be filmed in Canada, India and Scandinavia next year. p.c. Adamstahl Associates Limited sc. Isaac Thomas ph. B.J. Haba.

Trimedia
(403) 264-4460

Athabasca

To begin sometime late 1980 in Edmonton with a budget of \$2.4 million. p.c. Trimedia Studio/ Great Bear Film Ltd. exec.p. David Dortot p. Alec MacDonald sc. David Dortot.

U.F.O. Holdings
(514) 670-1060

Double Barrel

To begin in Toronto, Windsor and Detroit on August 1, 1980 with a budget of \$1.9 million. exec.p. Sam Gabamonte and Leonard Trager p. Claude Castravelli sc. Gerry Youngkins.

Antoine et ses anges

Formerly entitled "Touche pas ça brûle," the film should start in July with a \$650,000 budget.

W.J.M. Productions
(416) 968-1682

Tony Baloney

To begin shooting in Toronto. (An Italian comedy). p.c. W.J.M. Productions exec.p. Jeffery Kirsh, Michele Gold p. Pat Doyle, William Fruet p.man. Pat Doyle p.sec. Mary Young d. William Fruet sc. Ida Nelson l.p. Brian George art.d. Bruno Rubeo

Patterson-Kroonenberg-Raibourn
(514) 288-1638

Bottle Factory

To shoot in Montreal and Toronto, Fall 1980 with a budget of \$4 to \$5 million. p. David Patterson, Pieter Kroonenberg, Jerry Raibourn d. Don Shebib sc. Terence Heffernan, Don Shebib.

Paradise Club

To shoot late 1980 or early 1981 with a budget of \$5.5 million p. David Patterson, Pieter Kroonenberg, Jerry Raibourn d. Just Jaeckin

The Edge

To begin late 1980 or early 1981 with a budget of \$5 million. p. David Patterson, Pieter Kroonenberg, Jerry Raibourn sc. Doug Bowie.

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